THE TEMPLES OF HIMACHAL PRADESH

S. L. NAGAR

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Himachal Pradesh has been known from the time immemorial as the 'Land of Gods', who have their abodes in the entire length and breadth of the state. The deities enshrined therein, belong to different cults and creeds, of the Hindu, the Buddhist and the Jaina pantheons. These shrines belong to the different periods of Indian history, portray different schools of art and architecture and have been handed over by the past in the form of stone as well as wooden or even brick structures of *śikhara*, pagoda, pentroof and dome shaped temples and monasteries.

An attempt has been made in this work to project a descriptive account of nearly three hundred such religious edifices belonging to different periods of Indian history in the twelve districts of the state, arranged in a chronological order, also classifying them in (i) *Śakti* temples, (ii) Śiva temples, (iii) Vaishṇava temples and (iv) temples of the other deities. While doing so, an effort has been made to correlate the copper plate grants concerning the different temples, which highlight the importance of each one of them. Another interesting feature of the work is, the account concerning the various temples dedicated to the Purānic sages like Vyāsa, Mārkandeya, Paraśurāma and others, besides the local deities (not related to any of the renowned faiths) which include Deosiddha Bālakanāth, Shirgil, Devatās and Nāgas.

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SHANTI LAL NAGAR

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Dedicated

to

My parents-in-law Smt. Mela Devi and Pandit Gauri Shanker Nagar
of Nurpur-Kangra who were the product of sacred soil of Himachal
and were finally absorbed in it.

Preface

देवतानां नराणञ्च गजगोवाजिनामपि ।
निवास भूमिशल्पज्ञैः वास्तु संज्ञमुदीरितम् ॥

Vishnudharmōttara

The Sacred Soil of India has been a cradle land of numerous cults, creeds and religions from time immemorial. Many a religion and faiths emerged on the Indian religious horizon in the ages gone by. While some of them disappeared from the religious scene as rapidly as they emerged, some of them survived to the present times boldly withstanding the political, natural, climatic holocausts as well as tornadoes. As is the case with religion, so is it with the religious edifices and their architecture. Tracing the genesis of religious edifices in the country, it may be stated that such edifices are the hall-mark of civilization, and their origin still is a baffling question. The finds at Harappa and Mohenjodaro which are regarded as Indian, testify to a very advanced stage of architectural objects unearthed therefrom. These cannot be disregarded for their historical value. Ṛigvedic allusions and references also point to a very advanced stage of architecture. A scientific approach to an architectural study of such edifices could be based on literary as well as architectural evidence.

The literary evidence in certain spheres must have an equal importance in reconstructing the history of the country despite the absence of the archaeological evidence. The Ṛigvedic hymns refer to a very advanced stage of the vestiges of those days, (which include IV, 148 : 200; II, 313; II. 41.5 IV. 179; V. 62.6). According to Ṛigvedic hymns,Vaishtha desired to have a three storeyed dwelling (tridhātu-Śarnam); then, there is the refernce to a Sovereign who sits in his substantial and elegant hall built with a thousand pillars and the third alludes to residential houses with such pillars which are said to be vast and thousand doored. In another hymn Mitra and Varuṇa are represented as occupying a great place with a thousand pillars and thousand gates. These are evidently spacious halls, the chief characteristic of which is numerous pillars. Besides, there are several references in Ṛigvedic texts which have been explained by Śāyana, as referring to many storeyed mansions.

The archaeological evidence connected with the buildings, as discovered in the excavations at Harappa and Mohenjodaro, could be classified as (i) dwelling houses; (ii) public baths; (iii) religious edifices of some kind and (iv) raised platforms which could possibly be tombs. While John Marshall believes that "like the Minoans, the Indus people may have had no public shrines at all or if they had them, the shrines may have been wholly unlikely their ordinary residences. Among the buildings of Mohenjodaro are several places, whose purpose we have not yet succeeded in discovering, and anyone of these might have been a shrine as well as anything else." He, however, refers to two buildings which bear all the features of Hindu temples : 'There is a

little building containing two chambers, one much larger than the other with a corridor at the side, and there is a larger structure, which comprises a large central chamber at its southern and a group of somewhat longer chambers at its northern, the original plan of which is obscured beneath the latter accretions. Little, unfortunately, is left of this interesting ruin except its foundations, but there are unusually massive— nearly 10 feet deep with a solid infilling crude bricks, and presuppose a correspondingly high superstructure, which might very well have taken the form of a corbelled Śikhara over the central apartment."

One without a preconceived idea, but familiar with the common features of a Hindu temple, would feel no difficulty in identifying the above building as ordinary shrines, with a central room where a deity or an emblem is installed, with necessary side rooms and corridors, and finally surmounted with a Śikhara.'

The inhabitants of Harappa appear also to have been in the habit of offering in their temples, terracotta cones, with or without figure of animals of which several specimens have been recovered. "Daya Ram Sahni belives that a large cone of dark stone, 11 inches high resembling a *Śivalinga* of modern times, must have been used for worship. Marshall also believes that the temples at Harappa stand on elevated ground and are distinguished by the relative smallness of their chambers and the exceptional thickness of their walls which suggest that they were several storeys in height.'

There is, however, a school of thought which beleives that inhabitants of Harappa and Mohenjodaro were really the pre-Aryans, probably the Dravidian people of India, known in the *Vedas* as *asuras* or *Dasyus* , whose culture was destroyed by the invading Aryans. In corroboration of this theory the onslaughts and exploits of *Indra* as described in the Ṛigveda are quoted. According to this text (R.V. 4.30, 20) *Indra* overthrew a hundred '*Puras*' for his worshipper *Divodas*. The '*Pura*' has been interpreted as town or a city. The *asuras* or non-Aryans on the other hand were phallic worshippers and the allusions to the *Śiśna-devas* or *Mūra-devas* in the*Ṛigveda* stand testimony to their having their own culture, the evidence of which is available in the excavated remains of Harappa and Mohenjodaro, wherefrom numerous *linga* and *yoni* shrines have been discovered.

There is, however, a considerable gap in the building activity from Harappa to the Mauryan times. Asoka was perhaps the pioneer in using stone and other imperishable material in his building activity and the tradition was followed by his successors, down to the Gupta and medieval times.In the historical period as well, numerous texts were composed relating to the construction of temples, which deal with the minute details of temple architecture.

In dealing with the temples of Himachal Pradesh it has to be kept in view that besides the usual types of *Śikhara* temples of Pratihara style, there are numerous wooden temples which could still be considered as master pieces of wooden architecture in the country. These temples have their parallels in some of the countries surrounding India, particularly in Tibet and other south-east Asian countries.

In fact the woodwork is the primeval substance from which creation was conceived. The earliest testimony to the use of wood is provided by *Ṛigveda* which says that out of wood *Viśvakarmā* created the Universe (X. 81.4). Indeed in Indian architecture and sculpture, the earliest material used was wood. The architectural ornamentation in temples, palaces and pillars of the early medieval period and even beyond, owe their origin to the wooden motifs of the still

earlier times. Wood was the principal material out of which the ritual implements were fashioned. It is therefore an admitted fact that the early images as well as the religious edifices in which these images were installed were created out of wood. On account, however, of the perishable nature of wood there is extreme paucity of the early finds of images. All the early texts including the *Brihat Saṁhitā*, have given prominence to the collection of wood from forests for making religious edifices.

In Himachal too some of the early temples were wooden structures : but they were raised over stone platforms occasionally using alternative layers of stone and wood, which provided considerable stability to the structures. But the pentroofs of these wooden structures could·not save them from the vagaries of nature like heavy rains, snowfalls, hailstorms and lightening. The case of *Bijli Mahādeva* temple is unique in this respect, because though the temple has been attracting lightning frequently, it has preserved its ancient character. Because of natural as well as manmade causes, the wood carvings in the temples decayed , but in many cases they have been replaced or redone, resembling originals. While in some cases, the originality is lost in restoration attempts, in certain other cases the original character is maintained.

Another conspicuous apect of the Himachal temples is that most of them were rebuilt over the remains of the earlier structures. The *Hitésvarī* temple at Hatkothi, and the temples at Brahmaur come under this category. Because of this, sometimes it is found difficult to assign a definite date to an edifice. Curiously enough some of the Śikhara shrines in the state were replaced by wooden structures. The temples at Hatkothi and several other sites stand witness to this.

Himachal, from time immemorial has been called the valley of gods or the *Devā Bhūmi*. This name is appropriate, in view of the number of temples dedicated to different deities, available in the plains and the sky-high snow clad mountains. On the one hand Himachal upheld the ancient religious traditions and on the other it absorbed with great fidelity the varied, highly developed cultural influences from the north as well from migrants, which resulted in an amalgam of different religious faiths and people. Inspite of this, there are segments in the hills which still preserve the religious and social identity of their own, which they inherited.

I have been associated with Himachal ever since the historic year of the country's independence and have visited the State for quite a number of times. I have always felt an urge to do some work of lasting nature by recording the memories of my visits to this sacred land of the gods. An opportunity for this purpose came when I was entrusted by the Archaeological Survey of India the task of drawing out a project report for the "Restructuring of the State Archaeological Department",which I did to the best of my capacity and the State Government was kind enough to sanction me an award for the work. But as luck would have it, the report was neither published nor its recommendations fully implemented.

Though the treatment my project report on Himachal got from the State Government was a setback to me for some time, it could not deter me to aspire for the bringing out of a work on Himachal. I therefore continued collecting material on Himachal Pradesh. My efforts got a boost with the sanction of the fellowship of the Indian Council of Historical Research, New Delhi, in 1985 for this work, which I made use of from February, 1987. Indeed the art and architecture of Himachal is so rich and wide ranging that it requires considerable effort to collect the relevant material, which could run into many volumes. Yet I have endeavoured to highlight

only a fraction of such vast and rich art treasures of the State, though I believe that much more could be done in this respect. To facilitate the readers, the material about the religious edifices has been arranged district wise, and each district has been arranged in alphabetical order. In each district too, the temples of pentroof, pagoda type and*Śikhara* type have been seprately grouped further classifying them as *Śākta*, Śaiva, Vaishṇava and other temples. These groups have been arranged chronologically as far as practicable.

The Buddhist monasteries in Lahaul, Spiti, Kinnaur and other areas of Himachal, on the other hand, have been described seprately in an exclusive chapter. An attempt has also been made to trace the history of the temples as revealed by epigraphical records, highlighting the achievements of the workers and artisans connected with the building of these monumental edifices.

The material enshrined in this work, besides other sources, also comes from publications listed in the Bibliography. Though it has not been possible for me to acknowledge each one of them, due to obvious reasons, I am still individually beholden to one and all for the use of the valuable material in illustrating the work. Majority of the photographs have been supplied by the Archaeological Survey of India, while others are reproductions from other works. I am indeed grateful to each one of the authors of the works whose illustrations have been reproduced in this work inspite of my inability to mention them individually.

Scholars of considerable repute like B.K.Thapar, J.P.Joshi, M.C.Joshi, have encouraged and guided me throughout and as a result, I have been table to bring out this work within the prescribed time limit. I am also beholden to N.C.Aggarwal and B.N.Tandon for the moral and material support so kindly extended by them in finalising this work.

During the execution of this project, Rajkumar, Senior Research Officer of the I.C.H.R. has been of immense help to me, for which I am indeed grateful to him.

The majority of the drawings, sketches and plans have been prepared by Davinder Nagar, by sparing much of his valuable time. He has done his job exceedingly well. Others who have illustrated the work include Sakti Chatterji, H.S.Bora, Madan Srivastava and Ranjan Chakravarti. My other associates in the work include Purnima Ray, O.N.Rattan, Chaudhary Dhanpal, M.P.Jain, Gopalkrishna Choudhary, Kamala Choudhary, V.K.Malhotra, Ravinder, Suriti, Deepak, Sudha, Tripta and Kumkum. I record my highest appreciation for the sevice rendered by them.

I shall indeed be failing in my duty if I do not record about the helping hand extended by my wife R.R.Nagar, who practically relieved me of all my domestic worries, which immensely contributed in bringing out this work . I am also reminded of Mangat Ram Nagar, Lajja Devi and S.K.Sharma, who are the products of the sacred soil of Himachal and have always stood by me through thick and thin. They will ever be remembered for the love and affection they have been extending to me.

Finally, I bow in reverance to the departed souls of my most revered parents, who have always served as a beam of light in all my literary endeavours.

New Delhi, February 1, 1990 — Shanti Lal Nagar

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128. *Bijli Mahadeva* temple, Sultanpur.
129. Deserted temple, Chakki, Kulu.
130. *Śiva* temple, front view, Gajan.
131. *Śiva* temple, side view, Gajan.
132. Wood carved image, *Śiva* temple, Gajan.
133. Wood carved image, *Śiva* temple, Gajan.
134. Wood carved image, *Śiva* temple, Gajan.
135. Wood carved image, *Śiva* temple, Gajan.
136. Wood carved image, *Śiva* temple, Gajan.
137. Wood carved image, *Śiva* temple, Gajan.

138. Wood carved image, *Śiva* temple, Gajan.
139. Wood carved image, *Śiva* temple, Gajan.
140. Wood carved image, *Śiva* temple, Gajan.
141. Wood carved image, *Śiva* temple, Gajan.
142. *Sandhyā Gāyatrī* temple, Jagatsukh.
143. *Chāmuṇḍā Dēvī* temple, Nithar.
144. *Dhanēśvarī Dēvī* temple, Nithar.
145. *Lakshmīnārāyṇa* temple, Raila.
146. *Kārttikēya Swami* temple, Siunsa.
147. *Paraśurāma* temple, Nirmand.
148. *Manu Ṛishi* temple, Shainshar.
149. *Hiḍimbā Dēvī* temple, Doongri, Manali.
150. *Tripursundarī* temple, Nagar.
151. *Tripursundarī* temple, Nagar.
152. *Behnā Mahādēva* temple, Mehna.
153. *Behnā Mahādēva* temple, Mehna.
154. *Śiva* temple, Nirmand.
155. *Jagēśvara Mahādēva* temple, Dalash.
156. *Ādi Brahmā* temple, Khokhan
157. *Arjuna* Cave, Nagar
158. *Tiryugīnārāyṇa* temple, Nagar.
159. *Kamākshya Dēvī* temple, Kao, Kharsog.
160. *Kamākṣhya Dēvī* temple, Kao, Kharsog.
161. *Gaurī Shankar* temple, Mamel.
162. *Ādi Brahmā* temple, Mandi.
163. *Hitesvari* temple, Hatkoti
164. *Hitesvari* temple, Hatkoti
165. *Rairemool Devi* temple, Kadharan.
166. *Mananesvara* temple, Manan.
167. *Śiva* temple, Hatkoti
168. *Śiva* temple, Hatkoti
169. *Śiva* temple, Hatkoti
170. *Jangha* and *Sikhara* portion of *Śiva* temple, Hatkoti
171. *Śiva* temple, Brat, Hatkothi
172. Image of *Mahishāsuramardinī*, Balag.
173. Temple with wooden *mandapa*, Balag.
174. *Śiva* temple, Balag.
175. *Śikhara* temple, Balag.
176. *Śiva* temple, Balag.
177. *Durgā Simhavāhinī*, Brat, Hatkoti

178. Deserted temple, Brat, Hatkoti
179. *Śiva* temple, Dabhas, Simla
180. *Jakhoti* temple, Arki, Simla
181. Miniature temple, Hatkoti.
182. Miniature temple, Hatkoti.
183. *Sūrya* temple, Nirath, Simla.
184. *Sūrya* temple, Nirath, Simla.
185. *Deol Durga* temple, Manan, Simla.
186. *Dhanesvari Devi* temple, Bihar, Simla
187. *Chintapurni* temple, Chintapurni.
188. *Pañchavaktra* temple, Mandi.
189. Small temple near *Pañchavaktra* temple, Mandi.
190. *Nandī* , *Pañchavaktra* temple, Mandi.
191. *Trilokināth*a temple, Mandi.
192. *Hanumāna* – carved on a rock near *Trilokinatha* temple, Mandi.
193. Four headed *Śiva* ,*Trilokinatha* temple, Mandi.
194. *Batuka Bhairava* temple, Mandi
195. *Bhutanatha* temple, Mandi
196. Bronze image of *Buddha* in *Bhumisparsamudra*, Du-wang, Tabo.
197. *Bodhisattva Vajrapani*, *Du-Wang*, Tabo.
198. *Mahakala* with *Sakti*, *Du-Wang*, Tabo
199. Panel from fresco, *Go Khang*, Tabo.
200. Painting on the western wall, *Dome-Lang*, Tabo
201. Painting on the western wall, *Dome-Lang*, Tabo
202. Painting from *Lang Chedbo*, Tabo
203. Painting from *Ser-Lang*, Tabo
204. Painting from *Ser-Lang*, Tabo
205. Painting from *Ser-Lang*, Tabo
206. Painting from *Ser-Lang*, Tabo
207. Painting from *Ser-Lang*, Tabo
208. Painting from *Ser-Lang*, Tabo
209. Painting from *Ser-Lang*, Tabo
210. Painting from *Dkyil-khaṅ*, Tabo
211. Painting from *Ser Lang*, Tabo
212. Painting from *Dkyil-khaṅ*, Tabo
213. Painting from *Dkyil-khaṅ*, Tabo
214. Painting from *Dkyil-khaṅ*, Tabo
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216. Wood carving, *Hiḍimbā Dēvī* temple, Mandi.
217. Fresco depicting *Śiva* and *Pārvatī* ,*Narbadēśvara* temple, Tirasujanpur.

218. Fresco panel depicting*Tārā,* Alchi Monastery.
219. Fresco panel depicting *Rādhā* and *Krisna*, *Narbadēśvara* temple, Tirasujanpur.
220. Fresco panel, *Narbadēśvara* temple, Tirasujanpur.
221. Fresco panel depicting eight-armed *Avalokiteśvara,* Tabo monastery.
222. Fresco, Tabo monastery.
223. Fresco panel, Tabo monastery.
224. Presiding deities in *Hiḍimbā Dēvī* temple, Manali.
225. Fresco panel depicting *Tārā,* Alchi Monastery.
226. Fresco panel depicting *Tārā,* Alchi Monastery.
227. Fresco panel depicting *Mahākāla* with *Śakti,* Tabo monastery.
228. Fresco panel depicting eight-armed *Avalokiteśvara*, Tabo monastery.
229. Bronze image of four-armed *Tārā,* Tabo monastery.
230. *Kālā-chakra* , Tigsay monastery.
231. Fresco panel depicting *Tārā,* Alchi Monastery.

CHAPTER 1

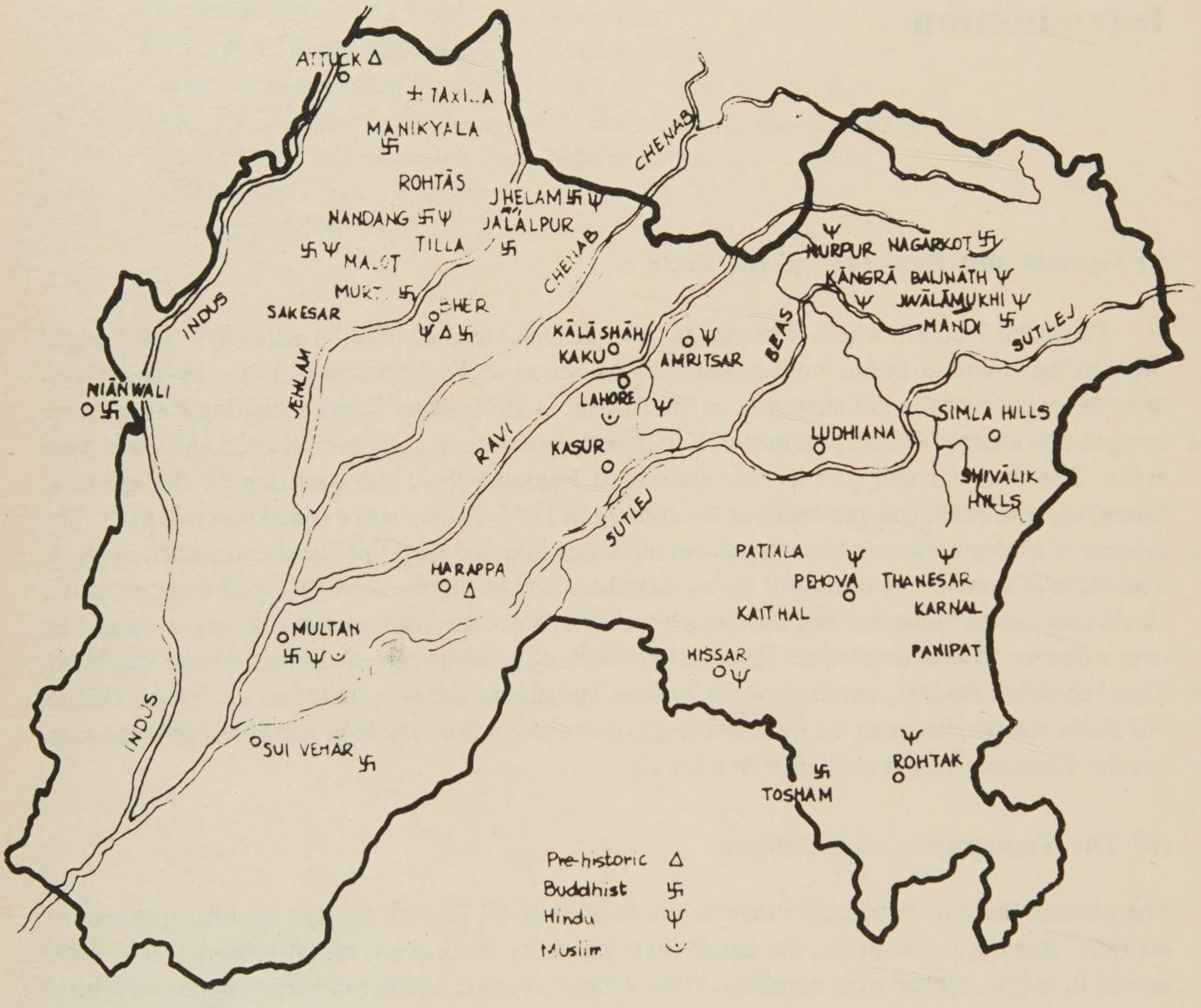
Introduction

(i) Genesis and Evolution of the State

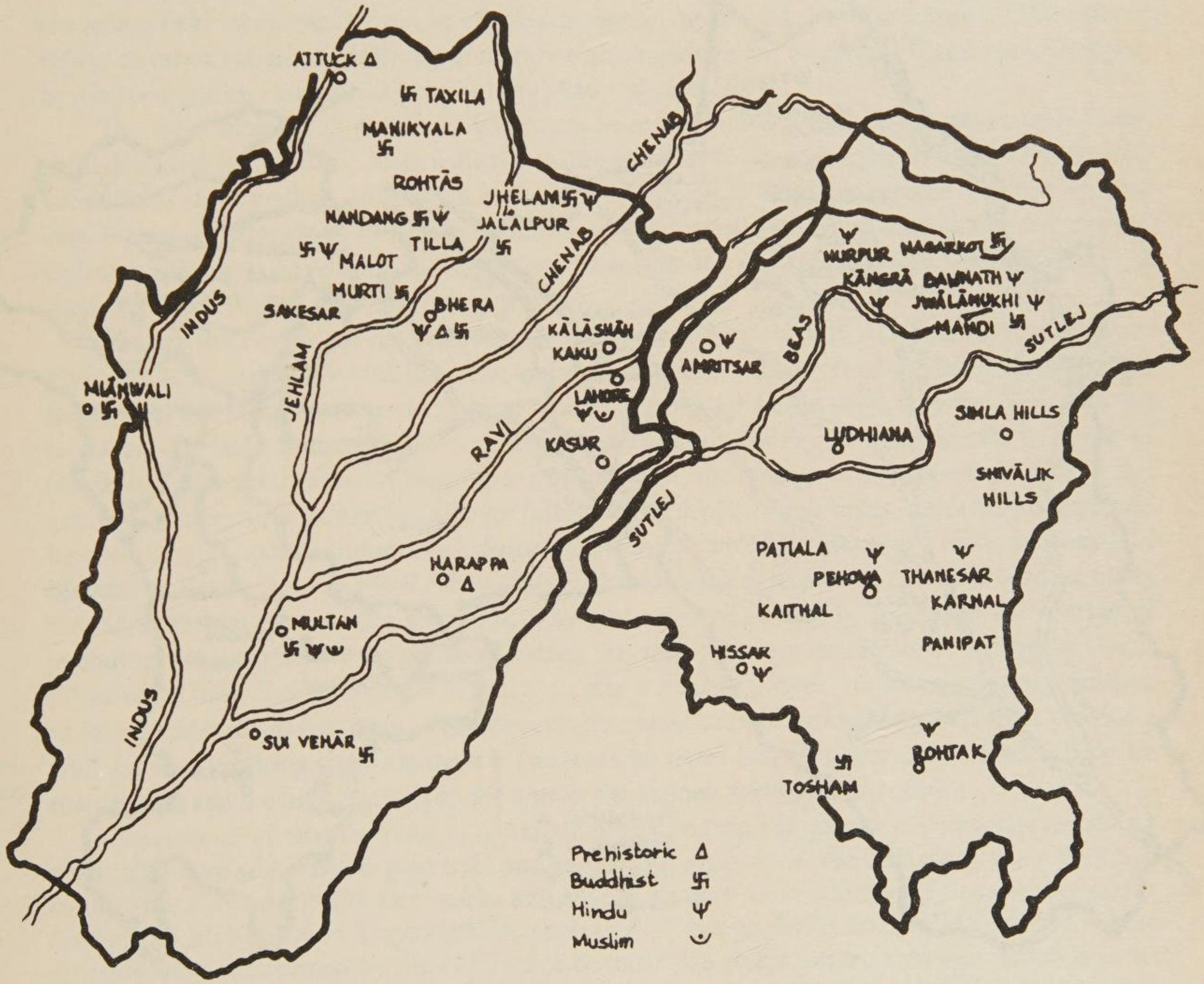
Himachal Pradesh, which is known as *Dēva Bhūmi*, currently has the status of a full fledged State in the Union of India, but the position was not so in the distant past. In the by-gone days, after the cession of the hill territories to the British, in 1846, some States including Kangra were
D-1 merged into a larger British province of Kangra incorporating in itself even Kulu, Lahaul and Spiti areas. The area formed part of the undivided Punjab before the partition of the country. Immediately after the independence of the country in 1947, Punjab was divided into two parts. The
D-2 process of incorporation of these numerous hill states into one single political unit started in 1948. Thereafter, Chamba and other hill states including part of Shimla were grouped together into a single unit named Himachal Pradesh, which served as a nucleus for future development, spreading over a quarter of a century before Himachal Pradesh achieved its present dimension and statehood.
D-3 Thus Himachal Pradesh, perched on the western Himalayas, today includes all the former Punjab hill States situated between the Ravi and the Yamuna rivers from Bushahr and Bilaspur in the east, besides Chamba, Nurpur and Guler in the west.

(ii) The Topography and Climate

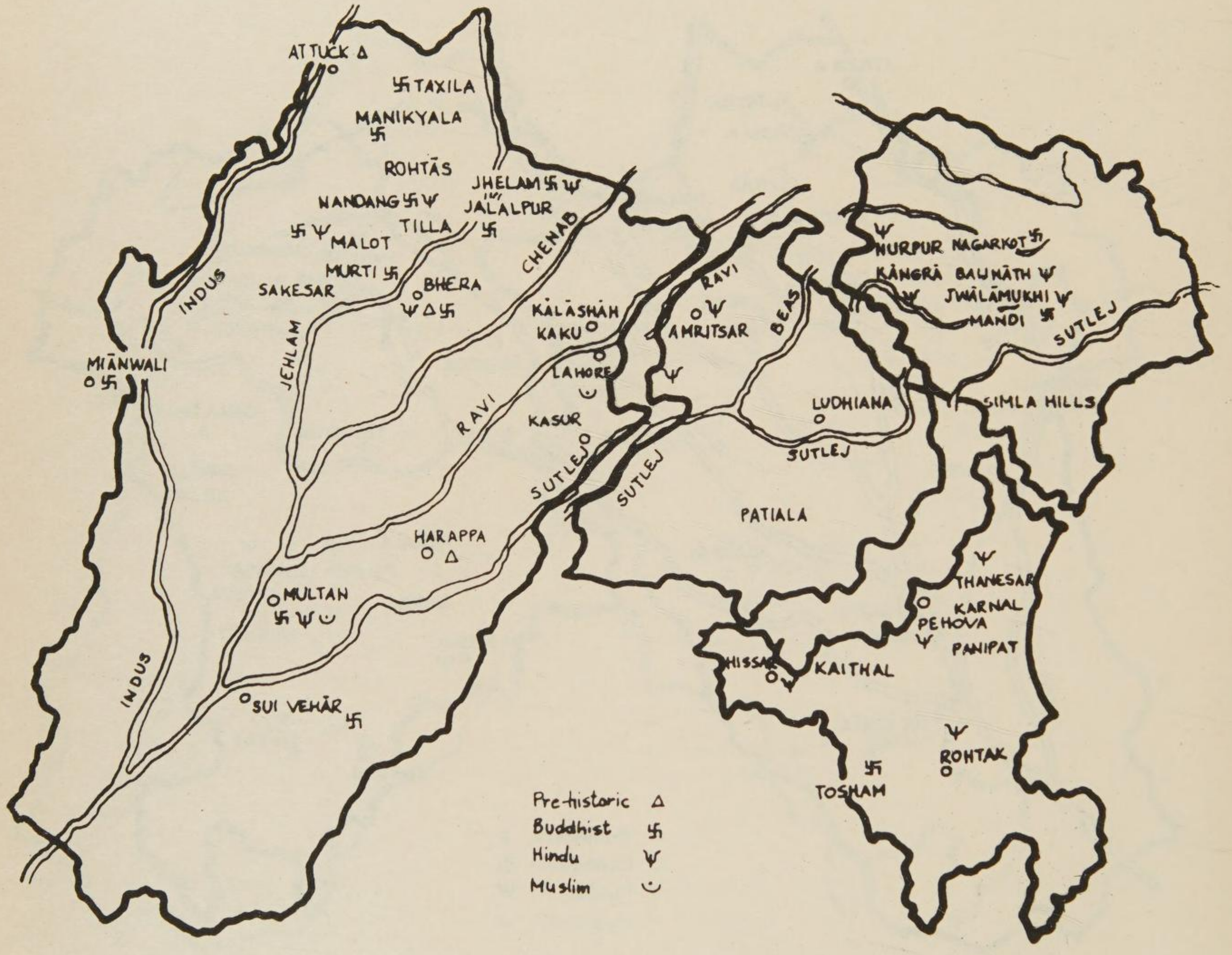
The present State of Himachal Pradesh has an area of 50.75 lakh sq. km. divided into twelve districts. Barring a few areas, the entire State has lofty mountains, ranging from 300 to 6000 metres in height, spread over numerous river valleys. A good number of these mountains remain covered with thick sheets of snow throughout the year. The State has two meter-gauge railway lines, one connecting Shimla with Kalka and the other connecting Joginder Nagar with Pathankot.
Pl. 5 The rest of the State is approachable by a network of serpentine roads passing through deep and dark ravines on the one side and snow-clad sky-high mountains on the other. Inspite of the widespread road network, vast areas of the state are inaccessible, and remoteness of rural areas is still a common feature. The beauty of the eyeshoothing landscapes, snow-clad mountains, low



D -1 **Map** showing the historical sites of undivided Punjab.



D -2 Map showing the Punjab divided in 1947.



D -3 Map showing the state of Himachal Pradesh as carved out of Punjab.

hills, and picturesque valleys with charming greenery, terraced with emerald green fields of paddy served by numerous rivulets with pure ice-cold sprinkling water, in the State, are fascinating Contrasting with the beauty of the low hills are the mighty ranges of Dhaulladhar, Pir panjal, Shivalik and other mountains and fanning glaciers cast a spell on the visitors: and, in its forests, calm and tranquillity prevail.

This part of the Himalayan ranges are not fully explored and therefore offer a highly rewarding field for research, for, like all great mountain ranges, they have in course of time offered refuge to races, religions, cultures, and art, which elsewhere are forgotten, wiped out or merged, beyond recognition, into social units or later phases of civilisation.

The most interesting problems which confront the ethnologists, historians as well as the archaeologists could await their solution in these valleys, where gorges, torrents, forests and snow-fields place endless difficulties in the path of travellers. Communications are slow and not very intensive. Migrations of people therefore have been very slow and conquests emphemeral. Cultural influences have come quite late and isolation of valley from valley has facilitated the survival of the people and civilisation to this day.

Though the Himalayas are not everywhere the same they share these characteristics always. The outer hills, especially Shivāliks, rise only slightly above the level of the Indian plains. This lovely country, though not much cooler, provides much more fertile strips than the plains, for the monsoon hits these areas with all its strength, enveloping it for two or three months in a mist of clouds and torrential rains. During the rest of the year, the springs of the mountain forests and glaciers of inner valleys provide a never failing water supply. Rich fields, gardens, plantain and bamboo groves, besides pine trees, form a scenery of an opulence vying with the coasts of Malabar in Kerala, Java and Bali. The garlands of innumerable, serpentine channels winding along the hill sides and terrace over terrace held by stone and water embankments are the sources of unending water supply for irrigation purposes. Beyond, there are smaller or vaster fertile plains enclosed by hills. But most of the territory is again a mass of gorges, cut into a soft conglomerate of losses hundreds of feet deep where decaying terraces, crumbling cliffs and hill sides provide a wild and awe inspiring sight. On these hills cut out by rivers and the plateaus squeezed in between river gorges and the hills, are lodged the human habitations, fortresses and castles.

Pls. 2-5

The next set of mountain ranges rise much higher and their slopes are covered with deciduous trees; higher up with various pine trees and at last with gigantic deodar cedars and more than half of the year snow decks the base rocks and sparge grass of their summits. Here too the land is fertile, but it is found in amphitheatres separated by deep, almost impossible, gorges. These amphitheatres are formed by the confluence of mountain rivers, on terraces into which later on water has cut a narrow gorge or on slopes of debris accumulated by some subsidiary rivulet. Each one of these causes provides agricultural land to the population and gives substance to numerous .

The access to these valleys has to be reconstructed time and again after landslides, devastation of avalanches, or one has to pass through high meadows, morasses, thick forests or passes high up in the mountains, which remain covered with snow, at least for half of the year. Occasionally wider valleys like the one of Kulu are also found, which in the past have cradled the growth of small kingdoms, which exercised a loose control over the surrounding valleys. But the less

accessible valleys generally retained considerable measure of autonomy inspite of divergent pressures and military expeditions.

The valleys in the high mountain ranges like the Lahaul, Spiti and Tabo are exposed to the cold winds and snow storms of Central Asia. Only grass and beautiful flowers cover the bottom of the valleys and occasionally some small oasis of arable land can be found. All around them pine forests, cliffs and glaciers are quite common, and beyond them rise the majestic snow peaks of inner Himalayan ranges in the clear sky of an incredible glowing blue, or in a gray mist over which dark shreds of clouds are driven. Habitation in these snowy mountains is still rare. The shepherd competes with the agriculturist, the Tibetan with Indian and Lamaism with Hinduism. These valleys have changed hands time and again — colonized by Indian peasants, traders, militant invaders, and occasionally by some foreigner.

(iii) The People and Civilisation of the Highlands.

Still further the Tibetan highlands are reached, leading to the endless bare desert plains with their salt lakes, separated by low ranges but from time to time losing themselves in anyone of wild mountains interspersed with unexpected oases, the land of the nomads, caravans, the monasteries of Buddhist lamas and small trading hamlets. The ethnologists, the historians and archaeologists have to face most interesting problems in the forest zones, though other zones are equally rewarding. In the fertile outer hills between Shiwalik and the snow ranges, are found the most numerous vestiges of ancient and of later civilizations from Kushana and Gupta times right up to the 19th century. The innermost zone of the barren high valleys has been the field of clashes and interaction between the Hindu and Tibetan civilizations. But the intermediate zone of secluded valleys amidst high mountains and deep forests has sheltered the most interesting remnants of people and civilisation which elsewhere are lost but could be traced here only in sparse vestiges.

(iv) The Cultural Heritage and its Source.

As already stated the most important problems which confront the researchers could await their solution in these valleys containing deep and dark awe-inspiring ravines, which place endless difficulties in the way of travellers. Cultural influences in these areas have come quite late and the isolation of valleys from one another has facilitated the survival of people and civilisation occupying them to this day. Undoubtedly the Himalayas always offered the safest retreat for the people from the plains, whenever they were defeated or hard-pressed by invaders right from the dawn of history till modern times.

The surviving stock is an admixture of ethnic strains of most varied nature. The faiths of the people have also varied from the primitive magical practices to the doctrines of Hinduism, Buddhism and Jainism. There is a possibility that some of the early hymns of the *Vēdas* were sung or composed on the foothills of these regions and left their impressions on the minds of the successive generations of the people. Nature in its terrible aspects inspired poems of appeasement. The Sun rising over the gigantic mountains, must have presented to early man the idea of utilising

fire against the winter cold; so *Sūrya* continued to appear as a source of energy in his different incarnations throughout the known times. One of the important temples is located at Nirth. The dawns in the Himalayas have been some of the lovliest sights from the first Morning of the World to this day. So *Ushā* has been worshipped by the remote people as a felt presence. The violent storms in the Himalayas made the first *Rudra* and then his incarnation — *Śiva* — the saviour of all the frightened ones. The important centres of *Śiva* cult are located at Brahmaur in Chamba, Nirmand and Bijaura in Kulu, Baijnath and Siddantha in Kangra, Hatkothi in Jubhal in Simla Hills, Sungra in Kinnaur, Mani Mahesha and Trilokinatha in Chamba and Chauri Chandani in Sirmaur. The latent potencies of woman, first worshipped as the "Mother Goddess" assumed various forms through the ages, reappearing as dominant *Chaṇḍi* as the terrible goddess, keeping a sword, besides other weapons in her various hands to destroy all the evils as well as the enemies of humanity. This aspect, besides the Brahmanical faith, was also translated in the Buddhist scriptures, where the tantric deities were projected in terrific forms, with lamaistic approach which is peculiar to the Tibetan, Ladakh and upper regions of the State. The important places of *Dēvī* - worship in Himachal Pradesh are Hat Kothi in Jubbal, *Ambikā Dēvī* at Nirmand, *Chaṇḍikā Dēvī* at Kothi, *Ushā* at Nichar in Kannaur, *Bhīma Kālī* at Sarahan, *Hiḍimbā Dēvī* at Manali,*Tripura-suṅdarī* at Nagar in Kulu, *Jvālāmukhī* and *Vajreśvarī* in *Kangra, Chintapurnī* in Una, *Lakshṇā Dēvī* at Brahmaur and *Nainā Dēvī* in Bilaspur.

(v) Art & Architecture

In order, however, to project the deities for veneration of the priesthood, the monarchy as well as the common man in art, the artists have been at pains to make them as lively as possible in sculpturing them. The art of Himachal Pradesh, preserved in temples, forts, palaces, rock cut cave temples, stupas, monasteries and other monumental edifices, is, barring a few exceptions, anonymous. The real builders of the temples, forts and other structures were monarchs or the people, who, prompted by their religious zeal, brought their own stone or wood for constructing a temple or a sculpture. In this act of bringing their own stones from a stone mine for sculpturing a deity or constructing temples, there are instances in which the kith and kin of rulers lost their lives besides incurring heavy financial losses. But these material losses could hardly diminish the religious zeal of the builders. On occasions, after victorious expeditions, the greatest ambitions of monarchs had been to build temples worthy of their illustrious reigns or conquests. Paradoxically, while in some cases, the greatest of this living world would have wooden houses, the poor dwelling in even mud huts, which lasted no longer than they themselves, their deity, considered to be eternal was to have an indestructible pleasant abode to enable him/her to live in the minds of worshippers and to inspire them. Time, climate, termites, storms and wars have destroyed the habitation of man, but the stone or wood used in the construction of these religious places have resisted these forces, and those temples which are still standing, bear witness to the fervour and prodigious skill of their builders. Because of the continuous war like activities in the region, the monarchy was obliged to build forts to house their garrisons, and for other tactical reasons. Some

Pls. 1-3

of the prestigious forts like those at Kangra, Mandi and Nurpur, speak of their past glory, unmindful of the present state of their utter neglect.

Broadly speaking the religious architecture in the country after the Gupta period is divided into two different types viz — the caves and the constructed monuments. The latter comprise of temples as well as Buddhist stupas and monasteries. In the case of Himachal Pradesh, there could be no exception. The cave artists of those times projected their skill in the rock cut temple at Masrur, which happens to be the best specimen in the area and can be termed the Ellora of the region. The Buddhist art, on the other hand, is preserved in the monasteries in the upper Himalayan regions, which indeed preserve a vast treasure of wall paintings, comparable only with the frescoes of the Ajanta and Ellora or Bagh Caves. Most of these paintings remain unexposed to the outer world.The area, besides preserving one of the best specimen of chiselled caves at Masrur, is also credited with the preservation of some of the best specimens of wooden architecture. The wooden temples are generally built in cedar, deodar and pine, and like most buildings in wood, are fantastic in shape, and at the same time, are picturesque and more richly carved than the buildings built in more permanent material. The temples are built of wood and stone, timber being used in alternate layers to bind the courses of stone together. The availability of timber in abundance in the forests of the Himalayas led to the use of wood for building temples.

The contiguity of western Tibet led to the import of Pagoda style. The *Śikhara* was replaced by a series of ascending wooden peaks topped by brass *Kalaśas*. This led to the development of a new style of temple construction in the region. The Jagutsukh temple near Manali, the wooden temple at Sarahan on India — Tibet road, the *Hiḍimbā Dēvī* temple at Manali, *Lakshṇā Dēvī* temple, followed by *Sakti* temple Chatrari and *Markulā Dēvī* temple at Udaipur and the wooden temples in Chamba and Brahmaur, are some of the most impressive specimens of wood architecture, though the temple at Sarahan is indeed considered to be the best of all.

In all these cases, over the base of wood and stone, stands the real dwelling which is altogether of wood and on beams; it over-hangs the more solid structure beneath, and provides the dwelling with varandah. The gable line of the pointed roof is not straight but has an angle in it, making it steeper above, where protection was not indispensable, whilst the slope diminishes over the external parts, that is in the portion where leakage was least to be dreaded. This gives a Chinese look to the Himalayan houses. The *Mahādevā* temple at Sarahan is considered to be the masterpiece in wooden architecture of the region and Furguson has tried to compare it with the wooden architecture of Sweden and Norway.

The *Śikhara* temples at *Baijnāth* represent some of the best examples of its type. The earliest temple in the area does not go beyond the Gupta period, because, as in the case of other edifices in the country, this region had also prior to that period, used only wood for the construction of monumental edifices. However, when stone was used for the erection of religious edifices an effort by the artist was made at the initial stages to imitate the already existing forms which were suited to the use of more perishable material like wood, as is evident from the railings of the stupas of Sanchi and Barhut. With the development of the art of building, this persistence became weaker, but nevertheless remained perceptible for a long time, at any rate in essential structures.

(vi) Architectural Designs

In its course of development, architecture gradually became a pretext for carvings inspired by gods and goddesses and their mythology and certain features of architectural designs were developed purely in terms of sculptural representations they had to support. The supporting columns of structures inside the temples which initially had only utilitarian purpose, became decorative or ornamental. The doors increased inordinately in size and assumed decorative motifs with images carved on them. The sculptors who were usually the stone cutters, found abundant stone in the hills for image making, though there are examples where imported stone as well was used for the purpose. In fact each period and each style had its favourite material usually provided by a quarry close to the artistic centre. This is precisely the reason why temples usually form part of the country side and can be fully appreciated in relation to it. Once a particular creed—be it Śākta, Śaiva, Väishnava or Buddhist, showed preference for a particular art form, it often developed in well defined directions. As in India, so in Himachal Pradesh, art never followed a gradual and continuous evolutionary curve. This has been precisely the reason why a few styles lasted more than a few centuries uninterruptedly and ultimately changed completely. As already stated the art and architecture in this part of the Himalayas is not only linked with the religion but also the political life of the people and the monarchy. It is an admitted fact that the entire region was divided into a number of principalities each having territorial ambitions over the other. The inter-state rivalries had been so intense that sometimes a conqueror could hardly complete the work begun by the vanquished has had been in too much of a hurry in order to establish the newly won superiority by construction of new religious edifices on the earlier or even on different foundations, sometimes adding another style to a particular regional one, which then developed on the ruins of the older style, or combined with it, giving birth to new art forms.

The religious edifices of Himachal Pradesh can be broadly divided into the following categories which have been discussed in some detail in the account that follows.

i) Wooden temples,
ii) *Śikhara* temple,
iii) Pagoda type temple,
iv) Pentroof temples
v) Monasteries

vii) About the Artist

The artist on his part followed local traditions, which had been difficult, if not impossible to give up. The traditional skill and customs inevitably influenced even the imported artist. The artists and artisans, who formed a caste, were obliged to apply immutable principles of art, which were codified in one of the numerous treatises commonly known as *Śilpa Sāstra*. These artists and

artisans were not only expected to be well versed in their respective professional skill, but were also supposed to possess sufficient knowledge of the religious texts for translating their skill into practice. The *Samarāṅgaṇa Sūtradhāra* prescribes the following indispensable qualities of a good artist :

1) powers of intuitive contemplation or meditation *(Prajña);*
2) power of careful observation,
3) technical skill of hand through long practice
4) learning, particularly the science of meters or balance;
5) anatomy of different bodies of animals, birds and humans both in movement and repose—and under influence of diverse passions.
6) ready intelligence (*pratyutapannamati)*; and
7) self-control and character.

The temple architecture in Himachal Pradesh provides ample testimony to the fact that the artists and artisans of the bygone times were well versed, talented and had achieved high proficiency in their skill and apparently possessed most of the qualities prescribed by the texts for such artisans.

Though there are instances when the artists while erecting monumental edifices did engrave their names at appropriate spots, it would be difficult to assume that they possessed all the prescribed skills as required by *Śilpa Sāstra*. Gugga's name finds prominent place in the list of such artists who were not only expected to be well versed in the respective professional skills, but were also supposed to possess sufficient knowledge of the religious texts for translating their skill into practice.

(viii) Linkage of the Region with Ancient Past

While considering the question of the linkage of the region with the ancient past, we have to depend upon the evidence available in the Stone Age and the discoveries made by the archaeologists. The available evidence in this regard is scanty; still some archaeologists have made important discoveries in the field. While M.C. Sahni and G.C. Mahapatra have discovered small fake tools and polished stone cells from Kangra region, B.B. Lal has discovered palaeoliths from the Beas and the Banaganga valleys. (Ancient India No. 12, pp. 58-92). R. V. Joshi on the other hand found Stone Age sequences in the Kangra Valley, (cf. A paper presented in a seminar on Himachal Art and Archaeology, and published by the State Museum, Shimla).

Though the excavations at Ropar — a site contiguous with the Bilaspur district of Himachal Pradesh — has provided evidence that the Harappan Culture extended to the plains of Punjab, there is no conclusive evidence that Harappa Culture extended up to the hilly regions of Himachal Pradesh, though this cannot be ruled out.

The present state of Himachal Pradesh is situated in the north-west of the Himalayas, forming an integral part of the Himalayan ranges. The Himalayas have been variously described in ancient Sanskrit literature such as *Himavat, Himavān, Parvata-rāja, Himāchala, Himādri* and *Himavaṅt* and *Himakoot*. These mountain ranges are mentioned in the *Ṛigvēda,*[1] *Atharvavēda,*[2] *Aittareya*

Brāhmaṇa,[3] *Taittirīya Samhitā* [4] and *Vājasanēyī Saṁhitā* [5]. The great epic of *Vālmiki Rāmāyaṇa* refer to *Himālaya* as *Himavaṁt* and *Himavāna*. The *Mahābhārata*[7] also describes these mountain ranges as *Himkoot* and *Himavāna*. It is also stated[8] therein that the women folk of *Kshatrīyas* took refuge in the Himalayas after the massacre of the menfolk by *Paraśurāma*. The Himalayas are also known in the *Mahābhārata* as *Śailarāja* and *Girirāja*.

The *Purāṇas* also variously describe the Himalayas in one or the other form. The *Mārkaṇḍēya-purāṇa*[9] says, that the mountain ranges are stretched from Sindhu to the Arabian Sea on the west, and then on to the Bay of Bengal in a bow-like appearance. In fact all the mountain ranges like those of Hingul, Hindukush, Karakoram and *Shivaliks* form part of the Himalayas. According to Puranic accounts, *Kailāśa* is situated to the north and north-west of the Himalayas. Under *Dēvī-Māhātmya*[10] the goddess appears in the Himalayas in the form of *Bhīmā Dēvī*. The other *purāṇas* like *Bhāgvata,*[11], *Matsya,* [12] and *Kālika*[13] also describe the Himalayas.[14] The *Nīlamata-Purāṇa,*[15] which was composed in the mountains of *Himālaya (*Kashmir) describes it as *Himāchala,*[16] *Himavāna, Himakoota,*[17] and *Himavata.*[18].

According to the Great Epic *Mahābhāratā,*[19] the *Himavata* region was situated just to the west of Nepal (*Nepāla-Viśaya*) and it mainly comprised the *Kulinda-Visya,* (Ptolemy's Kunindrae), representing the region of high mountains in which the sources of the *Gaṁgā,* the *Yamuna* and the Sutlej, lay. It may thus be taken to include parts of modern Himachal Pradesh and adjoining tracts, besides some parts of Dehra Dun. The *Kailāśa* mountain, which is frequently mentioned in Sanskrit literature, stood to the north of the middle portion of the Himalayan ranges. [20] Lord *Śiva* who is believed, to have dwelt on the peaks of *Kailāsa* [21] and the *Himalaya* was propitiated by the songs of the two *nāgas*. According to the same source the *rākshasas* [22] were found on the peak of *Kailāśa, Maṁdāra* and *Haima,* mountains, i.e., the region around the lake *Mānasarsarōvara.* The *Kālikā Purāṇa*[23] on the other hand points out that *Śiva* and *Pārvatī* went to the falls of the *Mahākauśikī* river in the Himalaya mountain. It further refers to a small river called Darpōt flowing from the same mountain.[24] According to *Matsya Purāṇa,*[25] the *Kailāśa* mountain formed part of the Himalayan ranges. Kautilya in his *Arthaśāstra* testifies that Chandragupta Maurya ruled the country from the mountains of the Himalayas to the South Seas. (19.1)

Besides the *Purāṇas*, various Sanskrit works also describe the Himalayas. *Aśvaghōsha* [26] in his *Saundrānaṁda Kāvya* refers to the Himalayas and places *Madhya-deśa,* between this and the *Pāripātra. Kālidāsa* [27] in *Kumārasaṁbhava* notes that the excellent Himalayan mountains stand to the north of *Bhāratavarśa* and are engulfed by seas on the east and the west. The beauty of these mountains which are mines of various kinds of gems, is not marred by the glaciers. The mountain peaks contain various kinds of minerals on their summit,[28] and the sages take shelter on the sunny peaks of the Himalayas, the caves of which are covered with clouds.

"The *Kirātas* — the wild tribe of hunters can trace the course of lions of Himalayan mountains, which kill elephants, although marks of blood are washed away by the water from the ice."[29] "The self-luminous[30] roots and herbs give light to the *Kirāta* at night with their wives in the dark caves of the Himalayas. The Himalayan[31] tract which is thickly covered with snow is troublesome to those who walk on it. The rays of the sun cannot dispel the darkness with which the mountain is engulfed,[32] and that the mountain ranges are noted for the *yāks* having white

fur."[33] In *Vikramōrvaśī* too, *Kālidāsa* mentions the Himalaya mountain as *Hemakūta*. The nymphs, when asked by the king as to the place, where they would wait for him, replied that they would wait at *Hemakūta*.[34] The same author in his work *Meghadūta*[35] says that the cloud drinking the crystal clear water of *Gaṅgā* would reach the snow bound mountains of *Kailāśa,* where he can see his pure reflection in the mirror like water of *Mānasasarōvar*.

According to Bāṇa's *Harsha-Charita,*[36] *Arjuna* subdued the mount *Hemakūta,* in order to complete the *Rajasūya-Yajña* of *Yudhishtira*. The same author in *Kādambarī,*[37] describes the beauty of the Himalayas as dazzling with white crystals or made up of crystal rocks.

Viśākhadatta - the author of *Mudrārāksasa* [38] mentions the name of *Chitravarma* as the king of *Kulūta* — modern Kulu. The valley now forms part of Himachal Pradesh.

Besides the epics, *Purāṇas* and other Sanskrit literature, there is a vast Buddhist literature which did not forget to describe the Himalayas in one way or the other. Of these works mention may first be made of the *Jātaka* stories. In *Kunāla Jātaka,* [39] the Himalayas are described as the vast hilly terrain "5000 leagues in height and 3000 leagues in breadth. In the Himalayan region there also existed a mountain called the *Deddara*.[40] These mountains contained horses of diverse breed, reptiles, pythons and water snakes, etc. A lion dwelt in a cave of the Himalayas who killed a buffalo and ate its flesh. It then took some water from a pool and came back to the[41] cave." A full grown goose which lived in a cave in Chitrakoota mountain in the Himalayas took the wild paddy that grew in a natural lake.[42] In the Himalayas there were four ranges of mountain with a forest and a natural lake.[43] The Himalayan lake called Chaddanta was 50 leagues long and 50 leagues broad.[44] This lake contained white lilies. The Himalayan mountains have fair women who brought utter ruin to all who fell into their power.[45] The two ancient tribes[46] viz: the Sakas and the Kolyas were transported by the Buddha to the Himalayas and the Buddha pointed out to them that the various mountains were the abode of wild animals. Elephants, deer, rhinoceros, buffaloes, frogs, peacocks and peahens were found there in abundance. The forests abound in elephants living in herds or as rogues."[47]

The *Pramatha Jātaka (*cl. 1-2) *Kunāla - Jātaka* (5: 501-502), *Dīgha Nikāya* (p. 36), *Mahāvisattara Jātaka* (6: 336-38), *Visuddhi Magga* highlight Himalayan ranges in considerable detail.

Besides *Jātakas,* other Buddhist works frequently mention the Himalayas. As for instance *Buddhavaṁśa*, [48] describes that near the Himalayas, there was another mountain called Dhammaka, where a hermitage was constructed with a cottage for the Buddha Dipamkara. According to *Mahāvastu*[49] by the side of the Himalaya, a mountain named Chandragiri stood and close by, there was a thick forest. The elder *Majjhimā* was sent to the Himalayas to propagate Buddhism. He converted hordes of *Yakshas* living in the mountains.[50] They were given to understand the doctrines of the Buddha as explained by five elders.[51]

Other Pali works also mention the importance of the Himalayas. A few mountains in the neighborhood of the Himalayas are mentioned in the *Apādāna,* a Pali canonical text besides *Kadambari* (p. 362), *Bharika* (p. 440), *Lambīka,* (p. 15) *Vaśākha* (p. 166), *Samanga* (p. 437) and *Sabhita* (p. 328). According to these texts, the Himalayan mountain is the only *Vriśparvata*, which is placed within the geographical limits of *Bhāratavarśa*.

According to the Jaina literature, in between *Bhāratavarśa* and *Harivanśa*, are placed the Himalayan ranges and *Hēmakūta,* the former lying to the south of the latter. This is the setting of the countries and mountain ranges to be found in the Jaina text *Jambudīvapannatti* and the Great Epic of *Mahābhārata*. *Jambudīvapannatti* seems to be right in pointing out that there were two lakes, each called *Mahapadmhrada,* one connected with the western Himalayas (*Kshudra Himavaṅta*) and the other connected with the eastern Himalayas (*Mahā-Himavaṅta).*

The Jaina texts of *Uttaradhyāna-Sūtra* (11.27) and *Manōratha Purāṇa* (2 : 259) illustrate their accounts with the mention of the Himalayas.

In the *Arthaśāstra* of Kautilya (19:1) the Himalayas have been described under the *Chakravarti-Kshētra*. In other words the king having the title of *Chakravarti* is expected to have under his domain the areas right from the Himalayas to the sea. Rajasekhara in his work *Kāvya Mimāṅsā* has also expressed similar views.

According to the southern Buddhist conception, the Himalayan ranges extended to the north up to *Gaṅdhamādana* mountain which is part of *Rudra-Himalaya,* but the Epic writers take it as part of *Kailāśa*.

There is some confusion about the rivers which have their source in the Himalayas. While *Malinda panho*[114] maintains that the Himalaya has been the source of ten rivers viz: *Gaṅgā, Yamumā, Achirāvatī, Sarabhū, Māhī, Siṅdhu, Sarasvatī, Vētravatī, Vitaṁasā* and *Chaṅdrabhāgā,* the *Purāṇas* give a list of more than ten rivers emerging from the mountain ranges, which are: *Gaṅgā, Sarasvatī, Siṅdhu, Chaṅdrabhāgā, Śatadrū, Vitastā, Irāvatī, Kuhu, Gōmatī, Dhūtapāpā, Bahudā, Drisadavatī, Vipāśā, Dēvikā, Raṅkśu, Nisācharī, Gaṇḍikā* and *Kauśikī* [52]

Kalhana in *Rajatarañgani* [53] mentions Kashmir with the name *Himādrī-Kukshī* which means that Kashmir is perched on the Himalayas like an infant in his mother's lap.

The Himalayas also find place in the early epigraphical records. The *Himavata* division of India is indicated by the Kalsi set of rock edicts of Asokan monoliths of Nilgiva, Lumbini and those in the districts of Champaran. The Himalaya region (*Himavata Pradi*) has also been identified by some with Tibet, by Fergusson with Nepal, and by Rhys Davis with Central Himalayas. According to the ancient geographers, the name *Himavata* was applied to the entire mountain ranges stretching from Sulaimans along the west of the Punjab and the whole of the northern boundary of India, up to Assam and the Arakan hill ranges in the east.

Ptolemy's geographical account of India is of considerable importance. He points out that the Imansa (the Himalayan mountains) are the source of Gaṅgā and the Indus as well as the Kao and the Swat rivers. The geographical accounts of Alberuni[54] — a Muslim writer who was in the territory of modern Khiva in 973 A.D. are equally interesting. In his book of India, he deals with its geography. According to Alberuni, Meru and Nishadha are described as *Varśa parvatas* in the *Purāṇas* and were connected with the Himalayan chain.

The mountain region has been the abode of hermits, and the haunt of kings on their hunting expeditions. According to *Saundrānaṅda* [55] *Kāvya,* the hermitage of Kabila was by the side of the Himalayas not far from the river *Bhāgīrathī*. The famous hermitage of *Vrisparvan* was located near the mountain *Kailāśa* in the *Himalayas* [56] Five hundred ascetics descended from the Himalayas to procure salt and vinegar from Varanasi.[57] A king of varanasi,[58] after renouncing his worldly

riches, entrusted the kingdom to his mother and entered the Himalayan region, for killing deer and eating flesh. A Brahmana[59] belonging to Kasi embraced the religious life of an ascetic in the Himalayas after his mother's death.

Huen Tsiang — a Chinese traveller who visited India in 629 A.D. and remained at Nalanda for many years, also visited Kuluta — modern Kulu. According to him "the Kuluta country was about 300 *li* (6 *li* = 1 mile) in circuit and surrounded by mountains. The chief town was about 14-15 *li* in perimeter. Flowers and fruits are abundant and the plants and trees afford rich vegetation. The region being contiguous with the snowy mountains, medicinal (roots) of much value are found here. Gold silver and copper are found here — fire-drops (crystals) and native copper (tesu). The people are coarse and common in appearance and are much afflicted with goitre and tumors. Their nature is hard and fierce; they greatly regard justice and bravery. There are about twenty *Sanghārā -mas* and 1000 priests or so. They mostly study the Mahayana— (Great Vehicle) a few practice (the rules of) other schools *(nikāyas)*. There are fifteen *Dēva* temples: different sects occupy them without distinction".[60]

The region of Himachal Pradesh located between the rivers of Ravi and Sutlej besides the Jalandhar district now in Punjab, was known as Trigarta,[61] which finds mention in *Mahābhārata* as well. It represented Kangra[62] in ancient days. The *Daśakumāracharitam* [63] – records an incident concerning the three rich householders who were brothers living in the country of Trigarta. "During their life time there were no rains for twelve years, trees bore no fuit, rain and clouds were rare, many springs and rivers went dry, cities, towns and other settlements decayed." The Trigarta people were noted warriors as known to *Pāniṇi* [64]. The existence of Trigarta as an independent republic is indicated by a coin bearing the legend *Trakatajanapadasa* in Brahmi characters.[65]

The part of the Himachal Pradesh lying between the upper courses of the Ravi and the Beas was occupied by Audumbaras. Their coins have been found at Pathankot in the Gurdaspur district, and form Jvalamukhi to Hamirpur in Kangra district. Some Audumbara coins have been recovered also from Hosiarpur, which formed part of Kunindas. The Audumbara coins bear the legends both in Brahmi and Kharosthi, of about Ist century[66] B.C.

"The territory between the upper course of the Beas and the Jamuna along the foot of Shivalik hills formed the kingdom of Kunindas. Their coins have been found at Tappa Mewa in Hamirpur Tehsil of Kangra at Jvalamukhi in the same district and from Sunet in the Ludhiana district. The Kunindas are mentioned in the *Brihatsaṁhitā,* the *Vishṇū Purāṇa* and the *Mahābhārata* which places them in the same region, where their coins have been found. The Kuninda coinage bears legends in Prakrit. On silver coins the Brahmi Script is used on the obverse and Kharosthi on the reverse. The copper coins mostly have legends in Brahmi."[67]

The coins furnish only one name, Amoghabhuti who was ruling during the latter half of the first century B.C. Soon after him the Kuninda coinage ceases. It may be inferred that the Kunindas were subdued by Sakas from Mathura. The Kuninda reappears after the end of the second century A.D. when the Kushana empire broke[68] up. The reappearance of the coinage of the Kunindas in the third century A.D. shows that they re-asserted their independence at the decline of the Kushana empire. It is likely that the Kunindas joined hands with the Yaudeyas and these two people jointly expelled the Kushanas from eastern Punjab. The Kuninda revival seems to have been short lived.

They disappeared from the political map some time before 350 A.D. because they are not mentioned in the Allahabad pillar inscription of Samudragupta nor is there any other evidence of their continuing rule.In the neighborhood of the Kunindas, in the territory now known as Kulu Valley, there came into existence another independent principality. The coinage of one of its rulers named Virāyasa has been found which are assignable to the third century A.D. The Kulūtas as a separate political entity were known to the author of *Mudrārākshasa* and are also mentioned in the *Mahābhārata*.[69] But these references hardly help in exploring the early history of these people and the coins of *Virāyasa* still remain the only evidence of the early history of the people of Kulu.

While tracing the historical background of Himachal Pradesh, it may be pointed out that in the fourth century B.C. *Pāniṇi* in his *Ashtādhyāyī* mentioned the confederacies of six tribes of Trigarta who lived by the force of their arms. The term Trigarta includes the territories falling in the valleys of Ravi, Beas and Sutlej. The term Trigarta continued to be mentioned in *Brihat Saṁhitā* and the *Purāṇas,* like *Brahmāṇḍa, Vāyū, Matsya,* and *Bhāgvata.*

The Mauryan empire founded in the fourth century B.C. possibly included parts of Himachal Pradesh as well. According to the Jaina literature, Kautilya the prime minister of Chandragupta received support from Pravartaka, a king of the Himalayas. *Viśakhadatta* in his calebrated work *Mudrārākshasa* narrates that *Kautilya* enthroning Chandragupta, had Pravartaka killed, depriving him of the promised share of half the newly conquered kingdom. After the death of Pravartaka, however, according to the same source, his son Malayaketu was named the king of the Himalaya, who acted as a vassal of the great Mauryan empire.

Asoka, the grandson of Chandragupta must have extended his domain up to the Himalayas. This is evidenced by the Kalsi rock inscription on the border of Uttar Pradesh and Himachal Pradesh in the district of Dehra Dun. The Ceylonese Buddhist work viz: *Dipāṁkara* testifies that Asoka deputed five missionaries to the Himalayas for the propagation of Buddhism. The inscriptions on the two relic caskets unearthed from Sanchi and Suneri in Madhya Pradesh mention the names of *Dhundhubhisāra, Majhimā* and *Kāsapa* as the preachers in the Himalayas.

After the collapse of the Mauryas and the Sungas who followed them, during the four hundred years, from the second century B.C. to the second century A.D. many Indo-Greek kings ruled Punjab and the North-west, extending their territories to Himachal Pradesh under the suzerainty of Magadhan dynasties. This fact is supported by the literature and the coinage of different types discovered from various sites. These included the Audumbara, the Kuninda and the Kulūta *Jānapadas*. A couple of centuries before and after the Christian era the sources for the history of the State of Himachal Pradesh are quite scanty. Evidently during this period the valley was governed by foreign dynasties like the Indo-Greek, Sakas and Kushanas. The Himalayan region formed part of the Gupta empire as would be evidenced from the Allahabad pillar inscription of the reign of Samudragupta.

Hunas, the violent migrant tribes from Central Asia, who emerged on the Indian political horizon in the second century B.C. had been making sustained efforts to establish themselves as monarchs of some territories in the Himalayan region. The *Puraṇas* describe them with other mountain tribes like the Kulūtas and Kashmiris. Hunas invaded Gandhara from the North-west during the time of Skandagupta in the fifth century A.D. and were repulsed. Tormana, the Hun

king, was however successful in annexing Punjab and other areas upto Sagar in Madhya Pradesh after the death of Skandagupta. Mihirkula, the son of Tormana, continued to rule Punjab after the death of his father. A damaged fourth century inscription discovered in village Sabri on the border of Kandi-Kulu, records the conquering of Rajjilabala by Maharaja Sri Chandravarahastin, son of Isvarahastin, who is also said to have founded a town called Salipuri. Hastin dynasty's whereabouts, however, are still not known.

The Maukharis, on the other hand, who were known to *Pāniṇi* in the fourth century before Christ gradually rose to power and in the sixth century A.D., Maukhari king Isvaravarman is supposed to have expanded his kingdom at the cost of the Guptas - their erstwhile overlords. Isvaravarman's son Sarvavarman was engaged in a battle with the Huns who were in occupation of Kashmir and the north-west of India. There is every reason, therefore, to believe that the territory of the Maukharis extended up to Sutlej in Himachal Pradesh. During the last quarter of the sixth century A.D. Prabhakaravarman rose to power at Thanesar and his son Harshavardhana ruled from 606 to 648 A.D. Bāna, the court poet of Harsha, in his work *Harshacharita,* points out that Harsha subjugated Huns, whose territory was extended upto the northern Punjab and the foot-hills of the Himalayas. After the seventh century A.D. Yasovarman, the king of Kanauj, carried out an expedition to Thanesar and to the Himalayas. For this purpose he allied himself with Lalataditya, the king of Kashmir. Both of them subsequently fell out and in the ensuing struggle, Lalitaditya emerged victorious as undisputed monarch of the territory from Kanauj to Kashmir and even beyond. During the ninth century A.D. the Gurjar Pratiharas rose to power. Their empire extended up to the Himalayas. Rajasekhara, the court poet of Mahipala, includes the Kulūtas among the people defeated by the king.

But the different regions of Himachal Pradesh have a history of their own, which include, Kulu, Kangra and Chamba and it would be quite pertinent to have glimpses of the historical background of each one of them.

The material for building up the history of Kulu is quite scanty. Scattered references in Sanskrit literature besides a few epigraphical and other documents that have come to light, speak of the historical background of the territory. *Mahābhārata* mentions *Kulūta* in the list of countries in the north of India. The *Mārkaṇḍēya-Purāṇa*[70] and the *Brihatsaṁhitā*[71] notice it among the tract situated in the north-east of India. Obviously *Kulūta* had a distinct existence in olden times. Kalhana[72] states that about the 6th century A.D. it was a separate state, when he points out that Ratisena, the king of *Chōlsa* sent his daughter Ranarambha to the residence of his friend, the king of *Kulūta* and "Pranaditya went with joy to that not distant land to receive her." Bāna who lived in the middle of the seventh century A.D. in his work *Kādaṁbarī* states that *Kulūta* was conquered by the great king Tārāpīḍha of Ujjani, who took captive the princess *Patralēkhā* - the daughter of the king of that country and the queen *Vilāsavatī* sent her to prince Chandrapiḍha, her son, to be his betel-bearer. Tārāpīḍha of Ujjani is not known to history but it is curious that Chandrapiḍha and Tārāpīḍha are the names of the immediate predecessors of Lalitaditya - Muktapiḍha of Kashmir. At any rate it shows that Bāna recognised Kulu as a distinct Kingdom. From the chronicles of Jonaraja we find that in the fifteenth century the valley was in the possession of Tibetan power.[73] For it is stated there that Sultan Zain-ul-abi-din (A.D. 1420-70) in an expedition

against the *Goggadēśa,* i.e. kingdom of *Guge,* robbed by his splendour, the glory of the town of *Kulūta.*

Huen Tsiang[74] places the country of *K'iu-lu-to* to the north east of Jalandhara. This exactly corresponds with the position of Kulu, which must be identical with *kiu-lu-to*, the Chinese rendering of the Sanskrit *Kulūta*. The circuit of this tract as given by the pilgrim is 3000 *li*, i.e. 500 miles. This figure is very much exaggerated, if compared with the present limits of Kulu and might have been given on hearsay. Besides we know that Huen Tsiang usually overrates distances in mountain tracts. For instance, he places the country of *Lo-u-lo* (Lahaul) about 1800 or 1900 *li* to the north of the country of *Kiu-lu-to* (Kulu), though the distance between the capitals of these two countries i.e. between Nagar and Keylang is only 400 *li* or 70 miles approximately. Cunningham, however relies on tradition and is inclined to accept the above figure. For he says "as[75] the ancient kingdom is said by people themselves to have included Mandi and Suket on the west and the large territory to the south of the Satluj, it is probable that the frontier measurement of 500 miles may be very much near the truth, if taken in road distance". But a more common tradition limits the ancient territory of the state to Waziri parol which was extended in the reign of Bahadur Singh in the sixteenth century[76] A.D.

Among the local records that have been brought to light is the *Vaṁśāvalī* or genealogical list -- on which Captain Harcourt based his account of the rulers of Kulu — stands foremost in virtue of information it supplies. The original document is not available now.

The first ruler mentioned in the historical records is one *Virāyasa,* whose name figures on a coin of the first century A.D. as king of Kulu. Beyond this fact, nothing is known of him, and there is no account of him in *Vaṁśāvalī* — a fairly reliable genealogical account of the Kulu rulers. The *Vaṁśāvalī* contains a list of eighty-nine rulers from the remote past to the nineteenth century A.D. The founder of the dynasty was driven out of Hardwar by the neighboring chiefs and one of the cadets of the family, Behangamani found his way to Kulu. He overcame some of the local chiefs of the Parbati valley. Bachh Pal, the son of Behangamani Pal conquered Gojra and Bereja and the ninth of the line absorbed Barsi on the death of the Raja of Gajan. It was probably in the reigns of Visudha Pal and Uttama Pal that Nagar was conquered and annexed. The first seventy-three of *Vaṁśāvalī* kings had "Pal" as their surname, while the remaining ones had "Singh" suffixed to their names. Indeed all the kings whose names have been recorded in the *Vaṁśāvalī* have the same lineage. The territory of the Kulu rulers more or less comprised the Waziris of Rupi, Saraj, Laj Maharaja, Laj Sari, Parol, Bangahal and Lahaul. Kulu rulers ruled their territories from Nagar, Jagatsukh, Sultanpur-Kulu. A list of the Rajas of Vallapura-Balor has been produced by J. P. Vogal in his work on Chamba State.

From an early period the Tibetans were invading Kulu and their rulers seized territory to the south of the high passess, but being unable to live at an altitude lower than (7000-8000) feet, they could never advance into the main valley. Each one of these Tibetan invaders was called Piti-Thakur by the Kulu people. They were still in possession as late as the 1500 A.D. of the above territory, but were finally driven out by Sidh Singh. In the time of early Pala Rajas, Spiti was ruled by Hindu kings and in Rudra Pala's reign (the eighteenth of the line) Rajendra Sen of Spiti invaded Kulu and subdued it. Parasiddha Pala (20th Raja) delivered this country from this subjugation by

defeating Chet Sen, the Raja of Spiti, in a battle near Rohtang pass. It was probably in 600 A.D. that a Tibetan Chief from Gyamurror in Ladakh overthrew the Hindu Raja of Spiti and established Tibetan rule there. The account of the visit of the Chinese traveller Huen Tsiang has already been described earlier.

In the reign of Sridattesvara Pala (the 31st Raja), the Raja of Chamba, by about 700 A.D. invaded Kulu. The Kulu Raja alongwith his son and a grandson, was killed. From 700 A.D. to 780 A.D. Kulu remained under Chamba, but about 780 A.D. with the help of Bushahr, one of the grandsons of Sridattesvara re-established the Pala dynasty in Kulu. About 900 A.D. Suket conquered Kulu and the rulers were made to pay tribute to Suket but this arrangement was short lived and Surat Pala of Kulu assumed independence.

During the reign of Sikandar Pal, the Rajas from Tibet invaded Kulu during 1125-50 A.D. and held the country for some time. The Kulu Raja was bound to pay tribute to the Tibetans "till the glaciers of Kailasa should melt away or the Manasasarovar should dry up." This treaty remained in force from 1590 to 1620 A.D. Sikandar Pal, however, with the help of the rulers from Delhi, got the lost territory restored to him.

The two Kulu Rajas namely Parbat Singh and Kalayan Singh (A.D. 1575 to 1608) were the contemporaries of Akbar, Jahangir and the early years of Shahjahan, but it is not certain whether the Mughal armies ever reached Kulu. It seems probable that Kulu, like most of the other hill states, was subject to them from the time of Akbar.

Jagat Singh, one of the most notable of the Kulu chiefs ruled from A.D. 1637 to 1672. During this time he extended his territory to the right bank of the Beas - the territory hitherto remaining under the rule of Lag. Owing to his sin in demanding the pearls or a daughter from a Brāhmaṇa who preferred to burn himself and his family in a house, rather than meet the unjust demands of the Raja, Jagat Singh found himself in the chain of a curse. To expiate the sin, he stole an image of *Raghunātha* from Oudh and set it up in Kulu, transferring the kingdom to god and himself remaining his vice regent. During the reign of Man Singh, who was treacherously killed by the Raja of Kumhar Sen, Kulu became a powerful state dominating an area of over 15000 km, comprising Lahaul, Bera, Chotta, Bangahal and Spiti besides Kulu. The descendants of Man Singh ruled the country till the beginning of the eighteenth century, their annals being wholly confined to the usual Indian records of court intrigues, assassinations and dynastic quarrels.

When the Gurkhas broke out from their home in Nepal and conquered the country up to the Bank of Sutlej they found Bikrama Singh on the throne of Kulu. In 1809, however, Ranjit Singh called in by Sansar Chand, made himself master of the hills and levied tributes from the young Raja of Kulu, Ajit Singh - an illegitimate son of Bikram Singh.

Three years later the Sikhs demanded an annual payment of fifty thousand rupees and on the Raja's refusal, marched upon his capital of Sultanpur and sacked his palace. Ajit Singh at last bribed the Sikhs to withdraw, paying them all the money he could collect. After expulsion of the Sikhs, the Raja became a feudatory of the British.

Kangra has, on the other hand, been part of Trigarta which was ruled from Jalandhara. The name Trigarta has been mentioned in various Sanskrit texts including the *Mahābhārata*. The hills of Kangra proper have formed for many centuries the dominions of numerous petty princes, all of

whom trace their descent from the ancient Katoch (Rajput) kings of Jalandhara. In the seventh century A.D. Hieun Tsiang, the Chinese Buddhist pilgrim, found the Jalandhara monarchy still undivided. The kingdom of Kangra included the principalities of Nurpur, Siba, Guler and Bangahal. Inspite of constant invasions, the little Hindu kingdoms which remained secure within their Himalayan glens, long held out against the aggressive Muslim power. Alberuni also mentions Nagarkot in his Memories of India, having a fortress.

In A.D. 1009 the riches of Nagarkot temple of Kangra attracted the attention of Mahmud of Gazni, who defeated the Hindu Princes of Peshawar, seized the fort of Kangra and plundered the shrine of immense booty in gold, silver and jewels. At the time of the raid the fort of Kangra was without an army — which was engaged elsewhere. The victory of the Muslim invader and subsequent advance was quite easy because the fortress had been left without a garrison and was occupied by the Brāhmaṇas and the servants of the temple, who appeared on the fort walls and offered to surrender. After some parleying, the gates were opened to Mahmud on the third day after his arrival, who seized immense booty. According to the account of Utbi,[77] "the treasures were laden on the back of as many camels as they could procure and the officers carried away the rest. The stamped coins amounted to seventy thousand dirhams, and gold and silver ingots amounted to seven hundred thousand mans in weight. Among the booty was a house of white silver." Farishta also corroborates the statement of Utbi to a considerable extent.

By about 1338 A.D. the army of Mohammad Tughluq comprising 100,000 horses and a large number of foot-soldiers under the command of Malik Nikpai marched to invade Tibet. On the way the fort of Nagarkot, Kangra was again captured by the Muslim Army. Badr-i-Chach provides a detailed account of the entry of the Muslims into the mountains, and the plundering of village after village. The advancing army, however, met its doom at the hands of the local people who ambushed the warriors in the steep, dark ravines.

In 1351 A.D. Firuz Tughluk marched from Delhi in an attempt to recover the fortress of Daulatabad, but his progress was arrested by the reports that the Raja of Kangra had ventured to invade his kingdom. Firuz moved northwards towards Kangra, by way of the famous *Jvālāmukhī* temple, where he dealt less harshly than usual, with the Brāhmaṇa priests. Some historians believe that he presented a golden umbrella to be hung over the image of *Jvālāmukhī,* which seems to have been subsequently removed by unknown persons. He, however, ordered some 1300 sacred books in the temple to be translated. One book in particular, a treatise on natural sciences, augury, and divination, was rendered into Persian verse, by the Court-poet A'zz-ud-din Khālid Khānī, under the title "*Dalāli-i-Firuz Shahi*. Firishta describes the book as a compendium of theoretical and practical sciences and even the rigidly orthodox Budauni admitted that it was moderately good, free neither from defects nor beauties, which is high praise for the work. There seems to be no reason for crediting the statement made by Firishta that Firuz broke the idol of *Jvālāmukhī,* mixed their powder with cow's flesh and hung them in nose-bags round the Brāhmaṇas neck and that he sent the principal idol to Madina as a trophy, because it is on record that the Raja of Kangra surrendered after withstanding a very short siege and was courteously allowed to retain his territory by the king.

Shihab-ud-din, a ruler of Kashmir waged a war against Sindh in 1361, and while returning victorious, he gained victory over the Afghans at Peshawar and marched through Afghanistan to the borders of Hindukush. While returning to India, he met the Raja of Nagarkot (Kangra). The Raja, who is said to have conciliated Shihab-ud-din with a liberal share of his spoils ultimately suffered because he was refused any assistance by the Kashmir monarch.

In A.D. 1399, Timur, the Lame, an invader from Samarquand after conquering Persia, Afghanistan, Mesopotomia, crossed the Indus, the Chenab and the Ravi and moved on to Delhi. After ransacking Delhi, he moved with his army of 10,000 horses towards the Himalayas and on January 16, 1400, he captured Kangra and moved on to Jammu.

In A.D. 1556, Akbar commanded, in person, an expedition into the hills and succeeded in permanently occupying the Kangra Fort. The valley, however, remained in possession of the native Chugs. Todar Mal, the famous minister of Akbar, described the siege of the fort as having cut off the meat and left the bones. The local Rajput chiefs again rebelled and repulsed the imperial forces twice. However, in 1620, the Imperial army under the command of prince Khurram, starved the fort of Kangra into surrender. At the accession of Shahjahan, the hill Rajas had quietly settled down into the position of tributaries. During the period of Muhammadan ascendancy, the hill princes appear on the whole to have been liberally treated. They enjoyed considerable share of power and ruled unmolested over the vast tracts, which remained with them. They waged wars upon each other, built forts and weilded the powers of petty sovereigns. On the demise ot a chief his successor, paid the fees of investiture and received a confirmation of his title with an honorary dress from Agra or Delhi.

In the time of Shahjahan (A.D. 1646) Jagat Chand, Raja of Nurpur raised an army of 14,000 Rajputs and conducted a most difficult but successful enterprise against the Uzbeks of Balkh and Badakshan. In 1661 during the time of Aurangazeb, a grandson of Jagat Singh was deputed to the charge of Bamiyan and Gorband on the western frontier of the Mughal empire. In A.D. 1758, Raja Ghamand Chand of Kangra was appointed governor of Jullandhur Doab and the hill country between the Sutlej and the Ravi.

In A.D. 1774, the Sikh Chieftain, Jai Singh obtained the Kangra fort by stratagem, but relinquished it in 1785 to Sansar Chand, the legitimate Rajput prince of Kangra, to whom the state was thus restored about two centuries after its occupation by Akbar.

In A.D. 1806, the Gurkhas attacked Kangra and occupied a large track of the territory. Sansar Chand approached Ranjit Singh for help against the Gurkhas. With the help of the Sikh army the Gurkha invasion was repulsed but the Sikh armies remained in Kangra and in 1828, Ranjit Singh attached the whole territory to his kingdom, from whom it passed on to the British.

Finally, it may be quite interesting to note what the Muslim historians have stated about the fort of Nagarkot. In this connection relevant extracts from some of the accounts of these historians are furnished.

Al-utbi the author of "*Tarikh Yamini*,[77]" who was in India during the reign of Subuktigin, (1020 A.D.) as well as during the invasion of Mahmud, gives a graphic account of the seige of the fort of Nagarkot at Kangra thus: "The sultan himself joined in the pursuit and went after them as far as the fort called Bhimnagar,[(78)] which is very strong, situated on the promontory of a lofty hill,

in the midst of impassable waters. The Kings of Hind, the chiefs of the country, and rich devotees, used to amass their treasures and precious jewels and send them time after time to be presented to the large idol that they might receive a reward for their good deeds and draw near to their god. This accumulation of years had attained such an amount that the back of the camels would not carry it, nor vessels contain it, nor writers, hand record it, nor the imagination of an arithmetician conceive[79] it.

It is recorded[80] in many authentic histories that "when the Sultan succeeded in capturing the fort of Bhimnagar, on the confines of India, which was believed to be of incomparable strength, and commonly reported to contain immense wealth, he obtained as booty no less than seventy thousand millions of *dirhams,* seven hundred *mans* of gold and four hundred *mans* of silver, vessels, fair vestments of different kinds, the exact value of which appraisers round it were impossible to calculate, and vast quantities of precious stones and pearls, were beyond all computations. An edifice (*Khāna*) fell into Mahmud's hands, which measured 30 cubits by 15, the sides and coverings of which were entirely made of pure silver."

Ziauddin Burni,[81] in his *"Tarikh-i-Firoz Shahi'"* records about the conquest of Nagarkot by Firoz Tughlaq, thus: "He marched with his army towards Nagarkot and passing through the valleys of Nakhach, Nuh and Garhi, he arrived with his army at Nagarkot, which he found to be very strong and secure. The Rai shut himself up in his fort and the Sultan's army plundered all his country. The idol *Jvālāmukhī* much worshiped by the infidels, was situated on the road to Nagarkot. This idol is said to have been placed in a secluded room, where it was worshiped by the Hindus. Some of the infidels have reported that the Sultan Firoz went specially to see this idol and hold a golden umbrella over its head. But the author was informed by his respected father, who was in the Sultan's retinue, that the infidels slandered the Sultan, who was a God-fearing man, who during the whole forty years of his reign, paid strict obedience to law, and such an action was impossible .... The Sultan held the idol in deepest distaste, but the infidels in the blindness of their delusion have made this false statement against him.....The Rai of Nagarkot withdrew into the keeps of the stronghold which was invested by the royal force in double. The seige of the fort by the Sultan's army was laid for six months. At length fortune inclined toward the Sultan. He was one day examining the fortress, when he percieved the Rai standing on the top of the citadel. There he stood, in an attitude of humility and stretching forth his hand in sign of distress, he clasped his hands and bowed in subjugation. Thereafter the Rai surrendered to the Sultan.

Timur[82] in his autobiography, *Malfūzal-i-Taimuri,* also narrates the plunder of Nagarkot by his army. Yazdi [83] also described the fall of Nagarkot to the army of Timur in his *Zafarnāmā*. Badri[84] Chach, a native of the country of Chach or Tashkant, wrote on the capture of the fort of Nagarkot by Mohammad Tughlaq thus: "When the sun was in Cancer, the king of the time took the stone fort of Nagarkot in the year 738 A.H. (1337 A.D.). It is placed between the rivers, like the pupil of an eye, and the fortress has so preserved its honour, and is so impregnable that neither Sikandar nor Dara were able to take it. Within are the masters of Mangonels; within are beauties resplendent as the sun. Its chiefs are all strong as buffaloes, with necks like those of a rhinoceros. Its inhabitants are all travelling on the high road to hell and perdition, and are *ghuls,* resembling

dragons. The exalted king of kings of the earth arrived at night at the fortress, with 100,000 champions. His army contained 1000 stars and under each star 1000 banners were displayed. "

"Yahya Bin Ahmed[85] in the *Tārikh-i-Mubārak Shāhī* records the capture of Nagarkot fort by Firoz Tughlak thus: "When the Sultan saw the excavation of the mountain was possible, he left the spot and went to Nagarkot and after conquering it, he proceeded to Thatta."

He further records[86]. "Malik Firoz Ali and Bahadur Nahir were sent with considerable force against prince Mohammad Khan. The *amirs* of the fiefs, such as Sultan Amir Shah of Somana, Rai Kamalauddin and others were sent alongwith him. In the north of Shawwal the army entered the mountains of Sirmor and prince Muhammad Khan approached the top of the mountains by hostile roads, till he reached Baknari fort. The royal army also entered the mountains, and when it reached the valley of Baknari, some little fighting followed, but the place being strong, the prince was not subdued. From thence he ascended the mountains and went towards Sakhet. The royal army then marched from Baknari to the town of Aru and encamped in *darra* of Aru. The prince then left Sakhet and went to the fort of Nagarkot. The royal forces followed to the confines of Gwalior in pursuit, but they met with opposition on the way, so Malik Firoz Ali and the other *amirs* gave up the pursuit and returned. The prince secured himself in Nagarkot."

Sheikh Rizku-lla[87]- Mushtaki, (1492-1581) in his work entitled *Wākiāti-Mushtākī* records that Khawas Khan, who was the predecessor of Main Bhua having been ordered by the Sultan to march towards Nagarkot, in order to bring the hill country under subjugation succeeded in conquering it, and having sacked the infidel's temple of Debi Shankar, brought away the stone which they worshipped, with the copper umbrella which was placed over it."

Nizamuddin Ahmad, in his *Tabakāt-i-Akbarī*,[88] records the expedition of Nagarkot thus: "when the emperor's favour was alienated from Raja Jai Chandar of Nagarkot he issued orders for his confinement. The Raja's son Badi Cand, although a minor, assumed the place of his father, and deeming him as dead broke out in revolt. The Emperor having given to Kab Rai, the title of Raja Birbal, bestowed upon him the country of Nagarkot. Thereupon *farmans* were sent to Husain Kuli Khan and the *amirs* of the Punjab commanding them to take Nagarkot from Badi Chand and place it in possession of Raja Birbal."

Mulla Abdul Kadir Badauni[89] in his work entitled "Tārikh-i-Badauni" records the beseige of the fort at Kangra, during the reign of Akbar, thus: "Husain Kuli Khan, who was beseiging Nagarkot and the fort of Kangra, heard of the Mirza's movements so he patched up a treaty with the Hindus. He received five *mans* of gold as tribute from the people of Nagarkot and had a *Khutba* read in his Majesty's name."

Faizi in *"Akbarnāmā"*[90] records that "the Rani of Nagarkot, whose son was at the Imperial Court, sent her Vakil to pay her respect. On every side the rebels were compelled to submit and show their obedience. All the country which had been in the hands of the rebels between Jammu and Nagarkot was reduced and the Raja and the Zamindars made their submission or received merited punishment."

Firishta in his *"Tārikh-i-Firishtā"* [91] records that the Raja of Nagarkot, after sustaining some loss submitted (to Firoz Tughluk) but was restored his dominions. The name of Nagarkot on this occasion was changed to that of Mohammadabad, in honour of the late king. The people of

Nagarkot told Firoz that the idol which the Hindus worshipped in the temple of Nagarkot was the image of Nowshaba, the wife of Alexander the Great and that the conqueror had left the idol with them which the Brahmins had placed in the temple. In the temple there was also at that time a fine library of books of Brahmins, consisting of 1,300 volumes. Firoz ordered one of those books on philosophy, astrology and divination to be translated into Persian prose language. The work was entrusted to a celebrated poet of that period Eiz-ood-Deen, Khalid Khany and called it Dalayil-e-feroz Shahi." The conquest [92] of the Nagarkot by sultan Firoz Shah has also been similarly described in *Wākiat-i- Jahāngīrī*"

Firishta[93] in the introduction of his work, commonly known as "Firishta's history", states that "Ram Deo after conquering Kumaon, reached Nagarkot. There he stopped and went no further, in conseuqence of the sanctity of the temple of Durga near Nagarkot. He sent a messenger to the Raja of that place; but the Raja refused to come to him. Some Brahmins then came to Ram Deo and gave assurance to him that if he visited the temple, the Raja would wait upon him. So the two Rajas met each other. Ram Deo gave much gold to the attendants of the temple, and after asking for the hand of the Raja's daughter for his son, he marched on to Jammu."

The early history of Chamba is shrouded in obscurity. During the time of invasion of the country by Alexander the Great in 327-326 B.C. he met a great number of small tribal kingdoms and republics. Soon after the death of Alexander, all these states formed part of the Mauryan Empire and were placed under the control of the Governor of Taxila. The Empire disintegrated in 85 B.C. and North-Western India was successively over run by the Bactrians the Greeks, the Indo-parthians, the Indo-sythians, and ultimately became an integral part of the Kushana Empire during the period from 70 B.C. to 250 A.D. The *Mahābhārata* and the *Purāṇas* mention names of many tribes like the Sakas, Kushanas, Tukharas, Parthians, white Huns and those of half Iranian culture. The Audumbaras, Kunindas, Vrishnis and Kapisthalas dominated in this region in the early centuries of the Christian era. Most of the time these tribes were vassals of Kushanas. After the fall of Kushana Empire they were overpowered by the Guptas. Samudra Gupta 328-376 A.D. established his power over eastern Punjab upto Sialkot including the Himalayan republic. In the absence of any definite evidence in the form of epigraphs and literature, it may be assumed that the territory now known as Chamba once formed part of the great empires of the Mauryas, the Kushanas and the Guptas, who successively rose and fell in the north. The names of Asoka, three Kushana princes Huska, Juska and Kanishka appear in the *Rājatarañginī* of Kalhana. After the Guptas the territory passed on to the successors of the Imperial Guptas. According to the Pehoa (Distt: Karnal) inscription [94] of 862 A.D. Mihiri Bhoja I of Pratihara controlled all the provinces upto the Ravi. Late Gupta architecture and stray sculptures of seventh-eighth centuries are available in the region including Shimla, Kulu, Kangra, Chatrari and Chamba. It does not seem improbable that in the seventh-eight centuries the suzerainty of Kashmir under the powerful rulers of Karkota dynasty was acknowledged by the hill chiefs who were ruling the upper valley of the Ravi. The statement of *Rājatarañginī*[95] that the great Lalitaditya reckoned the king of Jalandhara i.e., Kangra among his feudatories seems to be a historical fact. The epigraphical record of the chiefs of Chamba bears evidence of their having recognised Kashmir as a paramount power. In fact the epigraphical records as well as the copper plate grants available in abundance in the whole of

Chamba territory, provide a floodlight on the history of the state. About 700 A.D. the Rajput king of Chamba assumed the proud title of *Rājādhiraja* [96] — king of kings. While the Gum inscription of the same period testifies to the fact that Meruvarman's rule extended down the Ravi atleast ten miles below its junction with the Budhal. Meruvarman had been a great builder of his times and was responsible for the construction of the temples at Brahmaur which happened to be the capital of his times. The Gum inscription further describes Meruvarman as a member of the dynasty founded by Moshuna. After Meruvarman none of the successor's names is mentioned in *Vaṁśāvalī*. For example the name of Mrityunjayavarman mentioned in Proti-ra-gala rock inscription does not find place in *Vaṁśāvalī*.

The historical accounts of Chamba were based on more authentic moorings with the emergence of the copper-plate grants, which testify Chamba (Sanskrit-*Champā*) as the seat of the Government. The territory[97] of their princely donors extended over the lower Ravi valley and as such the original Brahmaur principality had come under the orbit of Chamba rule. According to these copper-plate grants Sahila founded Chamba town and the charters of his son Yugakara and grandson Vidagda were issued from Chamba. Sahilaverman's sucessor Yugakaravarman [98] (c.940-60 A.D.) seems to have kept his father's kingdom intact.

The creation of *Gauriśaṅkara* temple at Chamba with its magnificent brass images, by the king, and of *Narasiṁha* temple at Brahmaur by his queen Tribhuvana Rekha speaks for a time of peace and prosperity. But under his successors Vidagdavarman (960-80 A.D.) and Dodakavarman, the kingdom must have quickly declined and under the next rulers, Vichitravarman and Dhairyavarman the kingdom passed through another crisis. The absence of any significant monumental edifices and, after Dodakavarman, [99] of all evidence beyond the names of next rulers, point to a rapid disintegration.

Around 965 A.D. Jayapal had come to the Shāhi throne, a vigorous prince who expanded his kingdom. Threatened in the west by the Muslim ruler of Gazni, over western Punjab, he moved his capital to Bhatinda and probably also occupied Kangra Fort, the capital of Trigarta. For, on the heels of the Shahis, there followed the Muslim invaders. Jayapala was not able to stem the advance of Sultan Subuktengin in A.D. 980, in the battle of Lamligha, inspite of substantial support from the various Rajput kingdoms still acknowledging the lost Pratihāras as their nominal overloads. His sucessor Anandapala (1001-13) was expelled from Punjab. Trilochanapala (1013-12A.D.) failed to conquer it though supported by an army under Tunga, the general of Samgramaraja of Kashmir (1000-28).

Evidently, Chamba must have lost its old hold on the Kangra Valley soon after 964 A.D. — the date of the last inscription of Vidagdavarman. Elsewhere also its authority collapsed for Lakshman of Suket invaded [100] Kulu. Thereafter Kulu became an aggressive state, its rajas Santokhpal, Tegpal and Uchitpal attacked Ladakh, Baltistan[101] and Tibet. In the west Chamba was lost to Balor kingdom since in the early eleventh century it was under the control of Trailokyadeva[102]. The worst disaster, however, seems to have been the result not of the attacks from the surrounding states, but mass upsurge of the Gaddis of Brahmaur. These Gaddis were a semi-nomadic tribe inhabiting Punjab, though originally they might have migrated from the Hindukush region, as they have many affinities with the Kafirs. Whether or not the earlier advance

of the Shahis or the Muslim invasions had driven them into the Kangra Valley, is not certain. But when Mahmud of Gazni attacked Nagarkot, most of them seem to have moved beyond Dhauladhar into Brahmaur, which since then has become Gaddi country. Finally Chamba was badly weakened and was invaded by Anantadeva (A.D.1028-63) of Kashmir and its raja, Satvahana, was defeated and killed [103] in 1060A.D.

From the middle of the eleventh century A.D. Chamba's history became more coherent and detailed since the local records were supplemented with numerous references in Kalhana's chronicles. The first mention of Chamba in *Rājatarañginī* is the effect that Anantadeva of Kashmir uprooted Sāla — the ruler of Chamba and placed their prince on the throne. The fact of Ananta having vanquished Sāla who was a contemporary of Ananta, is testified in *Vikramāṇkadēva-charita*. The name of Sāla is not found in *Vamśavalī* because of the shortness of his reign. But three copper-plate grants of the eleventh century A.D. mention the name of Salavahana, who could be identified with Sāla of *Rājatarañginī*. Salavahan was succeeded by Somavarman (1050-60 A.D.) and the latter by Asta.

Chamba recovered again under Somvarman (1060-80 A.D.) and was a flourishing hill state until the Muslim invasion, was then subjected by Trigarta, recovered again between 1330A.D. and 1623 A.D. and was subjected again by Nurpur and in 1444-45A.D., became the modern Chamba State, which sarvived till 1948. There is no reason to doubt the tradition that Chamba was founded by Sahilavarman, as indicated by two copper plate grants, issued by his son and grandson and dated from Chamba as the seat of Government. In these inscriptions the name of the town is spelt as *Chaṁpikā*. In *Rājatarañginī* it is called Champa, from which the modern name is derived. The foundation of Champa must have been laid in the first half of the tenth century. There is therefore no authority for the statement made by Rhys Davids [104] that Champa, the capital of Anga was named after the town on the Ravi. Champa in Anga is one of the oldest cities of Madhyadesa and is frequently referred to in Sanskrit literature. Champa on the Ravi is not mentioned before the 10th century A.D. and was possibly founded by about that time. Its earlier mention in literature occurs in Kalhana's *Rājatarañginī* (VII, 218) in connection with the expedition of the king Anantadeva of Kashmir, who ruled during 1028-1063 A.D. It is, therefore, evident that Champa on the Ravi was founded at a time when Champa in Anga had ceased to exist, or had atleast lost its importance. The territory of Chamba, as per the copper-plate grants included Panthilas, modern pargana of Panjila, situated immediately above Chamba city between the right bank of the Ravi and the left bank of Sal; Tavaska, which lies below Chamba town, between the right bank of the Ravi and left bank of the Sal; Parakamata, which included the area on the other side of the Ravi opposite Chamba town and is now known as Sach pargana.

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62. Chandramoti, *Geographical and Economic Studies in Mahābhārata, Upayanaperva*, p. 94
63. *Daśakumāracharita-*
64. *Pānini, Ashtādhyāyī*, V, 3, 116.
65. Sastri, K.A. Nilakantha, *A Comprehensive History of India*, p. 40-II, Calcutta, 1957.
66. *Ibid.*
67. *Ibid*, p.111
68. *Ibid.*
69. *Mahābhārata*, Book 4, Canto-9
70. *Mārkaṇḍēya Purāṇa*, Canto 55, sts. 48-52.
71. *BrihatSaṁhitā* , Ch. 14, sts, 29-30.
72. *Rājatarañginī*, II.
73. *Ibid*, verse 1108
74. *Si-Yu-Ki*, Beals Translation, Vol.I, p. 177.
75. Cunningham, A, *Ancient Geography*, p. 42
76. *Kangra Gazetteer*, 97, patts II-IV, p. 19
77. Elliot & Dowson, *op. cit., II, p. 34.*
78. Bow calls it "Bime"; S. de Secy "Behimnagra"; Utbi has "Bhim-Naghar". and Rashiduddin "Bhinhaghara". Wilkan "Behim Bagsa"; Briggs "Bhesain"; *Tarikh-i-Alfi* "Bhim". Firishta uses the names of Nagarkot or Fort of Bhim. It is the modern Kangra which is called Nagarkot.
79. That is, the best; and probably there is an allusion in the expression to the blackness of the Hindus, the early Mohammandans being fond of designating them as "Crows" as will be seen from the *Rajul-Madasir.*
80. *Elliot & Dowson*, op. cit, II, p. 505
81. *Ibid*, III, pp. 317-18.
82. *Ibid*, III, p. 465
83. *Ibid*, p. 515

84. *Ibid*, p. 570
85. *Ibid*, IV, p. 12.
86. *Ibid*, p. 19.
87. *Ibid*, p. 544
88. *Ibid*, V. p. 356
89. *Ibid*, p. 507
90. *Ibid*, VI, pp. 128-129
91. *Ibid*, VI, p. 227
92. *Ibid*, VI, pp. 374-75
93. *Ibid*, VI, pp. 561-62
94. *Ibid*,-
95. Kalhana, *Rājatarañginī*, Stien translation, I 9. 89.
96. Vogel J. ph. *Antiquities of Chamba State*, I, pp. 142-143.
97. Vogel, *op. cit, op. 182-87*
98. *Ibid, pp. 100 f.*
99. *Ibid*, I p. 147 f. The last monuments are Tur rock inscription, the Sungal and Sai grants of Vidagda Varman and Dodka.
100. *Ibid*, I. p. 345, II, p. 437
101. *Ibid*, I. p. 438
102. *Ibid, op. cit.* I, p. 176 pl. XX-XXII
103. *Ibid*, p. 102
104. Davids Rhyas, *Buddhist India*, p. 35

CHAPTER 2

The Temple Styles

The part of the Himalyas currently known as Himachal Pradesh and forming part of this study, has been called the valley of gods — *Dēva-Bhūmī*, from time immemorial. The Puranic literature testifies it to be the abode of *Śiva, Pārvatī* and her parents *Himavān* and *Menakā*. Many battles, according to these accounts were fought by the gods with asuras in the Himalayas. Besides, the region is believed to be the abode of many other gods and goddesses of the Brahmanical and Buddhist faiths. The devout followers of these deities still consider it to be an act of great religious merit to visit the holy *Kailāśa, Mānasarovara* and other places of pilgrimage located in the region where various deities are enshrined in the religious edifices having distinct architectural and artistic features, broadly conforming to the provisions of the ancient secriptures though deviations from these texts are also to be met with.

Broadly speaking, the genesis of these religious edifices could be placed under six distinct classifications, which possibly mark the different eras of (i) religious beliefs, (ii) changes in monarchy, besides (iii) infusion of new races with the older ones, giving birth to new religious beliefs. There is a general derth of written records of the early history of the region, inspite of the scattered epigraphical evidence and the *Vaṁśāvalīs* which list the rulers of the areas like Chamba and Kangra. Thus the early history of the state is quite sketchy because of its location in rather out of the way and inaccessible terrain and was more or less neglected by other Indian writers. The later historical records are mainly based on as the copper plate grants (ii) epigraphs besides (iii) the Kashmir chronicals like *Rājatarañginī* some of which throw considerable light on the buildings, renovation and maintenance of temples. (Though the Muslim historians like Al-utbi, 1120 A.D., Ziauddin Burni, Yazdi, Yahya Bin Ahmad, Badrichath, Sheikh Rizku-lla-Musktaki, 1142-1581, and Firishta did mention the region, their works however, highlight only the destruction of temples in the region.) Inspite of these shortcomings certain clues available here and there can still be relied upon as guides to the historical aspect of the building of the temples and development of the relative art and architecture in the region. Even today a large number of religious edifices representing rich cultural heritage have been handed down by the ancestors, which could be classified as follows:-

(1) Nagara or Śikhara Type

These temples could be further divided into two types (a) pyramid shaped and (b) *latikā* shaped ones, erected in a tier system.

(a) Pyramidal Type

These are *Śikhara* temples of pyramidal appearance, with an *āmalaka* at the top, crowned with a *chhatra* or a *Kalaśa*. Their entrance is usually through an ornamental porch generally supported by pillars. In these temples the presiding deity is placed in the inner cells. Some of these temples have a *maṇḍapa* in the front, which sometimes has a sloping roof. A peculiar feature of the stone *Śikhara* temple in Chamba and other hill tracts is the umbrella shaped covering of wood or zinc sheets placed over the *āmalaka* which forms part of the spire. This awkward-looking projection goes a long way in protecting the structure against heavy rain and snowfall. Such temples are abundantly available in Chamba, Mandi, Kangra, Baijnath and Kulu.

(b) Latikā Type

These temples are similar in their architectural plan to the pyramidal temples, but differ from them in as much as their structure in the exterior designing projects stones arranged in the tier system resembling temples. Such temples are available at Balag, Hatkothi and Nirth in Shimla district.

(2) Wooden Temples

The tradition of wood carvings in Himachal Pradesh is of considerable antiquity, but only a few specimen of ancient wood carvings mostly preserved in the wooden temples have survived to this date. The early wooden temples in the state have similarity with the Gupta style. The structural features of many early buildings in stone are taken from the wooden models. The excellence of woodcraft can be seen in many of the later carvings still preserved in the temples in Chamba, Kulu, Mandi, in upper Shimla hills and Sutlej valley. The carved panels on the doors, brackets, pillars and ceilings are all reminiscent of wood carvings which earned applause in the country and abroad alike. James Ballic Fraser who visited Sirmaur and Kinnaur temples in 1815, observes:[1] "The whole of the interior is sculptured over in wood, with infinite labour and probably forms a detail of the exploits of the deity—with these I am wholly unacquainted—but she seems to have been frequently engaged with monsters of very uninviting shapes. The portion of the carving, however, which neither represents the human nor animal figure, is cut into flowers and ornaments entirely in Hindu taste, with sharpness and precision, yet an ease that does honour to the mountain artist, and considering his tools, it is truly wonderful."

Reginald Rankin[2] made the following obervation on the woodwork at Mandi and Kulu in his account. "A tour in the Himlayas and Beyond," (1930) that "these Indians are an artistic race. Their houses are wonderfully designed and carved. Even the poorest has an eye to aesthetic effect." The Greek writer Marco Polo[3] who visited Kinnaur, observed, "Every house, as well as principal temple, is adorned with notable carvings in which, unlike the woodwork observed in the Ganges valley, Mughal influence is hardly apparent. The style and design is based on square forms, and seemed to us to have a connection with that of the older Jain temples of Northern India. The temple was a masterpiece of the wood workers craft, with rich floral devices, elegant verandahs and pierced panels. Round it hung a fringe of wooden drops, which produced a curious soft jingling in the wind, like the ghost of xylophone." These wooden temples can be divided into two distinct types viz. Hill type and Pagoda type.

(i) Pentroof-Hill Type Temples

These are rectangular stone and wood temples with pentroof made of stone tiles and are the most ancient in the state. These are found scattered all over the country. In most of these temples, the upper parts have been repaired frequently, while the lower parts, including the ground work, preserve their originality to some extent. These temples differ in size and verandahs but the quality of wood carvings preserved in these temples are remarkable in the *Lākshnā Dēvī* temple, at Brahmaur, *Śakti Dēvī* temple, at Chatrari, *Markulā Dēvī* temple at Udaipur, *Bijlī Mahādēva* temple in Kulu district, besides the temples at Jagatsukh, Nirmand and Sarahan.

(ii) Pagoda Type Temples

These are rectangular stone and wood structures with successive roofs, placed one over the other making them in some cases multi-storey edifices. These temples are believed to have Chinese or Tibetan influence[4] in their architecture. The arrangements in the interior of these temples, including the wood carvings resemble those preserved in the pentroof temples. These wood carvings were frequently replaced, when decayed, by repeating the old ones. Similarly the Pagoda roofs are also repaired, partly replacing the decayed portions. The temples at Nirmand, Nagar, Mandi, and Sarahan etc., come under this category.

(3) Dome Shaped Temples

These temples are bulbous or dome like structures, belonging comparatively to later periods. The Muslim influence in the designing of these temples is quite apparent because in some of these temples even brick and lime mortar have been used, as compared with the stone or wood so abundantly used in the temples in hills. Inspite of their outward appearance, the interior arrangement of the cells as found in other temples in the state, is hardly disturbed. The temples of this type besides other places are found in Bilaspur and Nurpur as well.

(4) Rock-cut Cave Temples

In Himachal Pradesh there are rock-cut temples at Masrur, while caves situated in remote areas have *Śivaliṅga* enshrined in them. One of the remarkable examples of such cave temples is available at Shashan in Jubbal. This cave was accidently discovered by an ascetic in 1940, while approaching the peaks of a hill with the idea of ending his life. He crept under a cluster of bushes, where he noticed an opening in the hill side. He entered it, taking it to be a safer place for his last journey. In the dark cave he felt something hard. He came back[5] from the cave and when he re-entered it with a lantern in his hand he found it to be quite a spacious one with a *Śiva-liṅga* enshrined in it.

(5) Other Miscellaneous Types

This category of temples include other types of temples like the square column type or those housed in places like ordinary flat roofed dwelling houses.

(6) Buddhist Monasteries

Buddhism appears to have been introduced in the hill areas of the state as early as the 3rd century B.C. Evidently this region formed part of the Empire of Asoka (272-232 B.C) who was an ardent follower of Buddhism. Asoka sent four missionaries to the Himalayas for the propagation of Buddhism and built many stupas in the area, which continued to be places of considerable importance till the seventh century A.D. and were witnessed by the Chinese pilgrims Hiun Tsiang (630-644 A.D.) These Buddhist monasteries are also mentioned in the Brahmi and Kharoshti inscriptions at Kanera at Chauran river near Dharmshala and at Pathyar on the Buner river. Buddhism continued to flourish in the area for centuries together and several Buddhist monasteries and temples still flourish in Lahaul, Spiti, Kinnaur and the areas adjoining Ladakh. Riwalsar in Mandi district had been one of the important Buddhist centres in these hills. *Padmasaṁbhava* a Buddhist scholar and monk of the eight century A.D., hailing from Udiyan in Swat Valley, is said to have lived here. He was the founder of Lamaism in Tibet and built the first Buddhist Monastery at Samya in 779 A.D. *Padmasaṁbhava* is also believed to have travelled several times from Tibet to Kashmir via Riwalsar. He also introduced Vajrayāna tantric system in the border areas of Lahaul, Spiti and Kinnaur in the eight century A.D. The remains of a stupa at Chetru also testify to the presence of a Buddhist establishment there.

The Buddhist temples and monasteries in Himachal Pradesh have their own importance in the field of art and architecture. They may consist of a single hall or a group of halls surrounded by a wall. The doors of most of them open to the east. The Buddhist temple attributed to *Ring-chen-sang-po* is situated on the left bank of the Spiti river in Tabo. It contains numerous frescoes. The monastery at Tabo, which was built in the nineth century A.D. happens to be one of the most

important centres of Buddhism in the state and preserves an exceedingly rich treasure of fresco paintines, comparable to the world renowned frescoes of Ajanta, Ellora and the Bagh caves.

Adverting to the question of tracing the earliest temple in the area, it may be pointed out that it would be difficult to precisely state as to which of these is the most ancient one. Depending upon the archaeological evidence, their style and epigraphical records, the temples of *Lākshnā Dēvī* at Brahmaur, *Śakti Dēvī* at Chhatrari, *Markulā Dēvī* at Udaipur, the temples at Hatkothi, besides the temples at Manglor in Saraj, Bijaura, Sultanpur, Nagar and Kulu could be placed under the category of the earliest temples in the State.

The *Śikhara* or carved stone pyramidal temples are scattered throughout the state, some of them being of considerable antiquity. Before the *Śikhara* temples are discussed in detail, it would be quite relevant to trace out the genesis and evolution of the *Śikhara* temples, which are found in the entire length and breadth of the country right from the Gupta period onwards.*

The construction of these temples has been described in various Sanskrit texts, like the *Vishṇudharmottara, Abhinavadarpaṇa, Chitralakshaṇa, Devatāmūrtiprakernam, Kriyāsamuchchaya, Mānsāra, Manāsōllāsa, Pratimā-Lakshṇaṁ, Śilparatna,* and *Viśvakermavātarā Śāstra,* besides various *Purāṇas*.

For the purpose of *Dēva-pratishtā-Vidhi*, three things according to *Matsya Purāṇa* are necessary, viz. construction of a *maṇḍapa* , a *Vēdīkā* in its centre and *kunda* in the centre of *Vēdī*. The *maṇḍapa* has to be sixteen cubits, twelve or ten cubits square. The *Vēdī* has to be seven or
D-4 four cubits square in the centre of the *maṇḍapa* . The *maṇḍapa* has to be furnished with four *tōrṇas* on the four sides. The *maṇḍapa* has to be furnished with four sides. The ceremony of *Dēva-pratishtā* has to continue for ten, seven, five or three days[6] The main *abhiśhēka* of the deity has to take place in the special *maṇḍapa* known as *Snāna-maṇḍapa* built to the north of the main *maṇḍapa*. A special ceremony, known at *Nētra-jyōtish* is mentioned which indicates the attaching of the eyes or the bestowing of eye-sight on the deity for which the following *mantra* has been prescribed :-

ओम्नमो भगवते तुभ्यं शिवाय परमात्मने ।
हिरण्य रेतसे विष्णों विश्वरूपाय ते नमः ।।

Matsya Purāṇa 264-32

The temple architecture (*Prāsadā-vidhi)* as per the said *Purāṇa* is described in chapters 268-270 with instruction to perform the propitiation ceremony on the*Vāstu Purusha*. On such occasions at the time of repair or renovations of an old temple, planting of a garden, entering a new house, building a new temple, changing from old to new temple, installation of door-way, the diagram of

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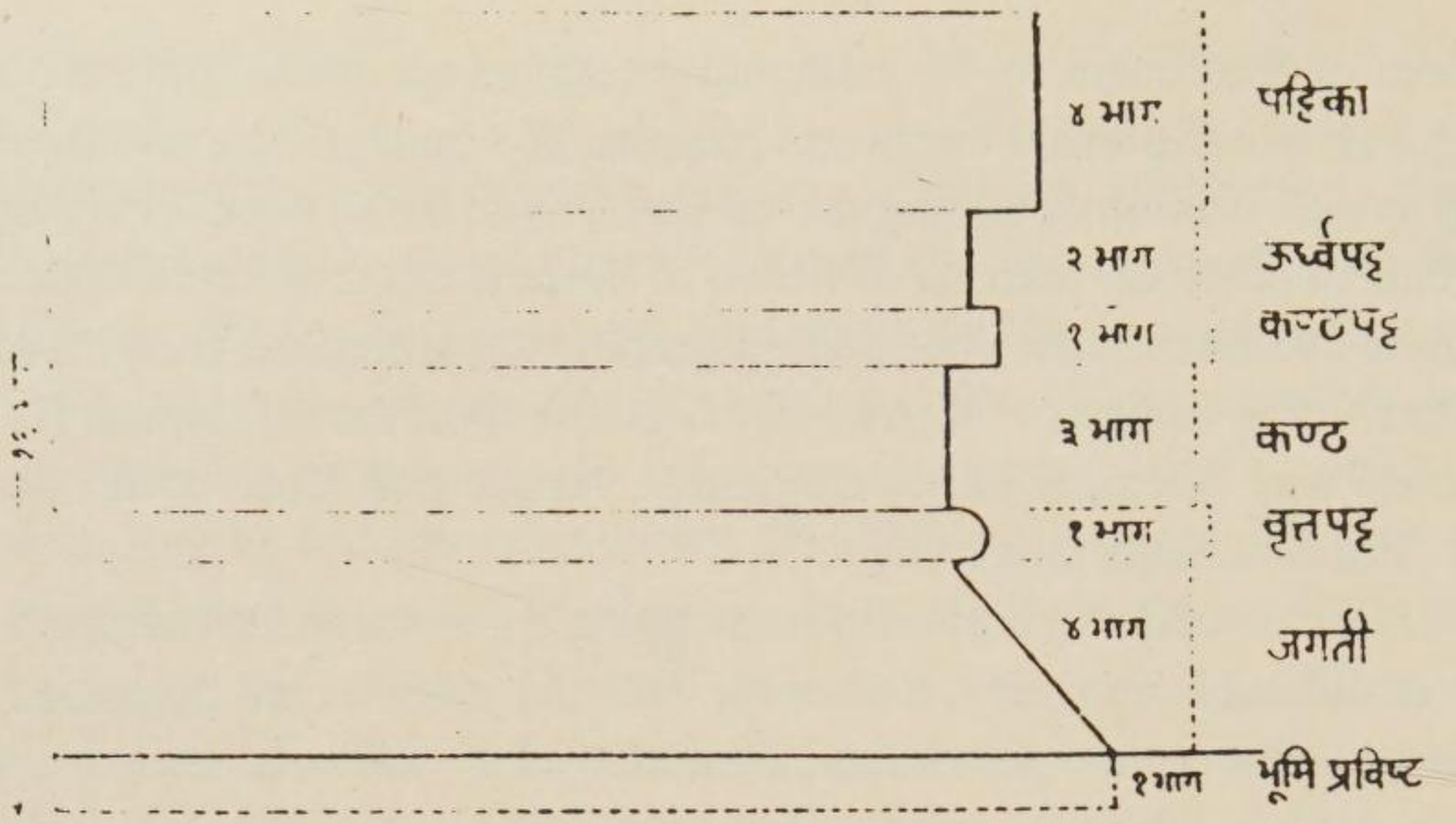
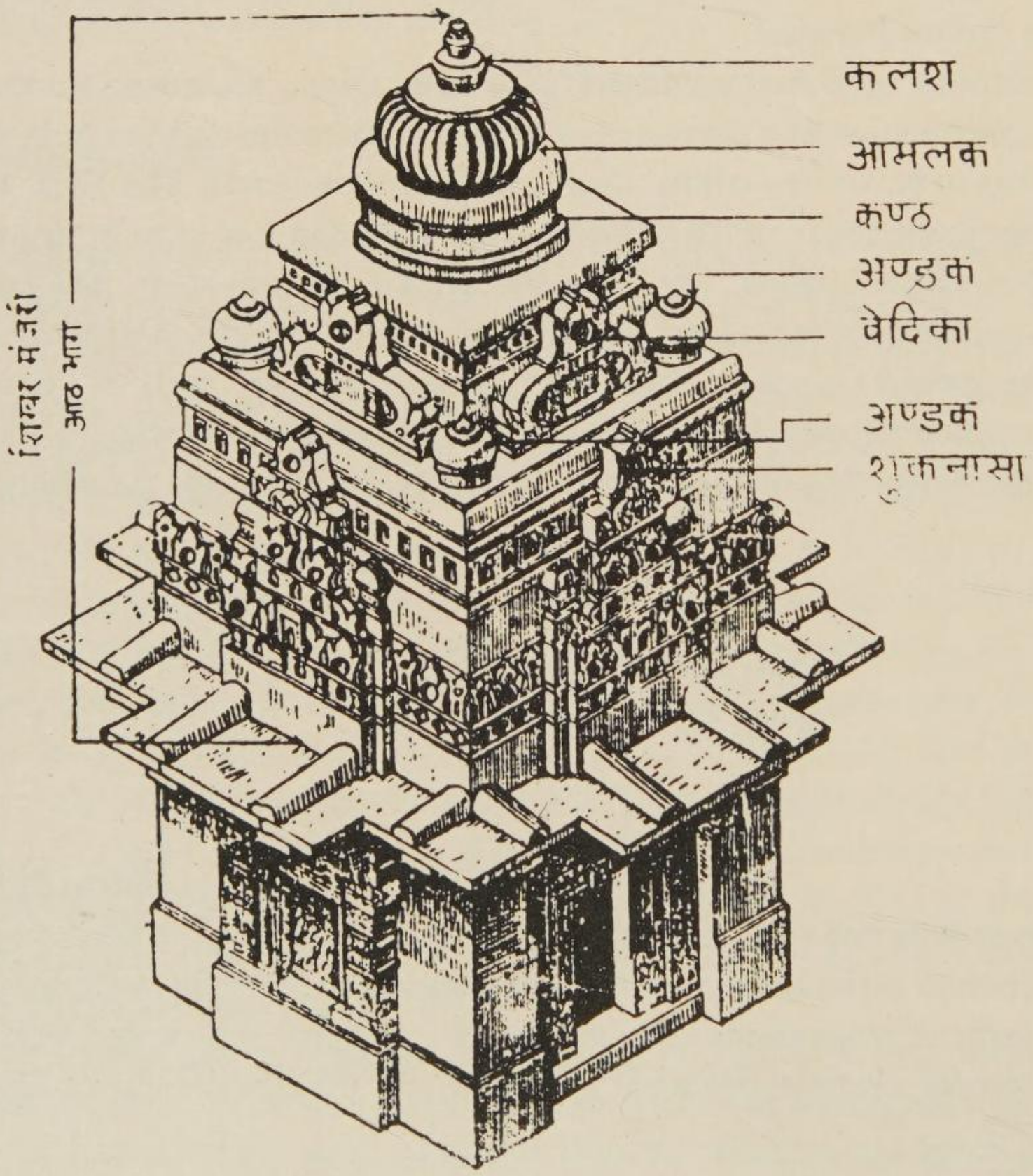
* The plan of one of the earliest temples of the Gupta era, Dasavatara temple at Deogarh is available at cf. D-4).'



Pīṭhikā and its parts

पीठिका के १६ भाग



D -4 Drawing showing *Śikhara* and its parts.

eighty-one squares is recommended therein and details of propitiating the forty-five *Dēvatās*[7] of the *Vāstu* with such food as may be pleasant to each one of them, are given.

According to *Matsya Purāṇa*, a temple is to be divided into sixteen parts. The *garbha* consisting of four parts, has to be in the centre, which is to be further divided into twelve parts and a half. The doors should be planned on all the four sides of the temple[8]. The depth of the foundations should be one fourth of the room or the dome or the top should be of double the height of that of the foundations. The height of the passage for circumambulation (*pradikshina*) should be a quarter of that of the dome and in front of the two *garbhasūtras*, the *maṇḍapa* should be determined. In one third part of *maṇḍapa, bhadrāsana* is to be built. After dividing the *garbhamāna* into five parts, one part is to be taken and in that, the eastern gateway (*prāka grīva*) is to be designed. Thereafter the front *maṇḍapa* of the *garbhasūtra* is to be located.[9]

Describing the architectural details of *Śiva* temple, the *Matsya Purāṇa* lays down that the pedestal should be proportionate to the *Śivaliṅgam*. In one half of the pedestal, the foundation is to be laid; the height should be in accordance with the height of the outer foundations. The height of the temple should be twice the height of the foundations and the height of the circumambulating (*pradakshiṇā patha*) passage should be a quarter of the top. The front *maṇḍapa* should be as high as the passage for circumambulation and the entrance to the *maṇḍapa* may be half of that height. The corners of the doorways should be made projecting outside the temple and the wall above it should be made the *manjarī* — the topmost part, and in half of it should be made the *Śukanāsa* — looking like an aquiline nose, and above it should be made a quadrangular spot in the dome and above it, the top of the dome.[10]

Another part of measurements with reference to the *garbhamāna* prescribes that the *vāstu - garbha* should be divided into nine, parts and the *Śivaliṅgam* should be located in the centre. The side of the pedestal is to comprise eight *pīḍās* and should be artistically finished. The width of the walls should be eight *pādās* and the height five times of it, viz, forty *pādās*. The top should be twice the height of the walls, which should be divided into two parts and *Śukanāsa* should be made in the third part of it.[11] The *Amalasara Kaṇṭha* — the topmost part should be made in the fourth part and the projecting parts — *kapōla* should be made of twice and length the decorated with floral designs. This is the plan of the third type of temple.[12] The dimensions of the other type of temples have also been prescribed according to which the place where the image is to be located, is to be divided into three parts. In the outer portion, the *hathāṅga* is to be designed and the *Nēmī* is to be one-fourth wide and the temple is to be built all round. The *garbha* is to be made twice the size of the *Nēmī*. The walls are to be of the demensions of *garbha mānas*. The top should be twice the height of the walls. In the fifth part of the temple a doorway should be made. In the third part of the round walls the *Suśirā* or a hole has to be made. In some particular cases in the fifth part, *prākagrīva* is to be located. Gold pieces should be placed at the base of the door.[13]

Pragrīva is another technical term which seems to signify the same as *antrāla maṇḍapa*[14] in front of the door-way of the sanctum. This is an intervening stage between the *garbha-gṛihā* and what in later times was called *Raṅga-maṇḍapa*. Its depth is stated to be 1/5th of the *garbha-gṛihā*.

The *mukha-maṇḍapa* seems to be a porch which is built in the same line as the two *garbha-sūtras* for the main *maṇḍapa*, but the porch is located in the front portion. This is said to be general

architecture of a *prāsāda*. In the case of a *Śiva* temple, the *pīthakā* is to have its measure in proportion to the *liṅga* and so also the walls and the height of *Śikhara*. The width of *agra-maṇḍapa* or porch in a *Śiva* temple is stated to be equal to that of the shrine including the *pradakshiṇā* but the depth should be one half of it.

The text mentions two *kapōlas* which would be projecting from the vertical line of the *prāsāda* and should be as long as *garbha-gṛihā*. What actual part of the temple is meant is not quite clear but probably, *kapōla* in relation to each face of the *prāsāda* refers to *ratha* and *prati-ratha* relation. In that case projecting two *kapōlas* or checks or *bhadras* or *rathas* in each face of *garbha-gṛihā* the temple would be *pañcharatha* shrine. These *rathas* and *pratirathas* or *bhadra* or *prati-bhadra* are made by projecting the straight lines on the walls of *garbha-gṛihā*.

Mañjarī is a technical term used in the early Puranic texts for a *Śikhara*. The pointed form of the *Śikhara* resembles very much the *Mañjarī* or flowering shoot of the mango tree. Upto the vertical height of the *garbha-gṛihā,* a portion of the shrine is called *maṇḍovara* and the *Śikhara* is the portion rising above *maṇḍovara*. From the top upto the uppermost point or *mañjarī* or *Śikhara*, the height is divided into two portions in the centre of which is placed the moulding called *śuka-nāsa* i.e. the projecting back of the place. It has two architectural purposes. Firstly the pyramidal roof would be made only as high as the *śuka-nāsa*, secondly, the thickness of *śuka-nāsa* at a point midway upto the height of the *Śikhara* would be made another moulding called *Vēdī-Bandha* and whatever portion of *Śikhara* remains above the *Vēdī* is utilised for the *kaṇṭha* and the *amala-sarka* above it. *Amala-sarka* is the well-known flattened ripped stone used on the top of *Śikhara* above which *Kalaśa* is placed. Between the *amalasaraka* and the *skandha* or the truncated upper portion of the *Śikhara* intervened a vertical moulding named *Kaṇṭha*.

There is a second type of *prasāda* built for the installation of the *Śivaliṅga* and its *pīthikā*. Its *qarbha-gṛihā* is divided into nine parts and the *liṅga-pīthikā* is placed in the centre. The width of the well is equal to one part and the height is to be five parts. The *Śikhara* is twice the height of the vertical wall. The *śuka-nāsa* is placed in the middle of the *Śikhara* and the *Vēdīkā* one fourth portion above. The last quarter of *Śikhara* is occupied by the *kaṇṭha* and *āmalsārka* as before. The *Kapōlas* in the case of the temple are reduced only to two, viz. *ratha* and *pratiratha*. The temple is further decorated with foliated scroll designs, (*Sobhanti patravallibhih* probably referring to the decorations *rathikās* or *kapōlsas* above and the cubical portion in its *Śikhara* are a number of *aṇḍakas*. *Aṇḍakas* in miniature *Śikhara* and a *Pañchaṇḍaka Prāsāda* was that type of *Śikhara* in which there was one *Śikhara* or *mula-mañjarī* in the centre and in four corner four other miniature *Śikharas* each being called *aṇḍaka*. *Pañchaṇḍaka Prāsāda* is compared to five fingers of a hand brought together (*Anguliputa-Samathanab pañchaṇḍaka-Vibhushitah)*

A third kind of is *prāsadā* mentioned in *Matsya Purāṇa*. Here a clear reference is made to the *Rathānaka,* that is the image placed exteriorly on each wall of the temple, which in later terminology were known as *Rathika-Biṁba (rathānkastēna manebahya bhaga-vinirgatah,)*. The placing of the three deities in the three niches on the walls of the temple in *pradakshiṇā-patha* here called *Nēmī* is an essential part of the temple.

These temples were designed to suit different types of images. From the point of view of their ground plan the temples are to be square (*Chaturāsra*), octagonal (*Ashtāsra*), sixteen sided (*sodhasra*) round (*Vartula*) and *Sarvatobhadra*. The classification in the *Garuḍa-purāṇa* is more to
D-5 the point i.e. square, rectangular (*Ayata*), circular, hexagonal, (*Vritkyuta*) and octagonal (*Ashtāsra*), or (*Garuḍa*). It is also stated there that under each one of these classes, there are eight forms making a total of 45 kinds of *Prāsadās*. The ground plans of the four main types of *Śikhara* temple as described in *Matsya Purāṇa* are provided in the drawing marked D-5.

Adverting to the question of the development of *śkhara* type of stone temples in the region, it is worth considering whether this type of temple architecture was of local origin or was developed as a result of exterior influence. In this connection it has to be kept in view that the genesis of the architectural land mark in the country could be traced to the Asokan times, followed by the Kushanas and Gandhara art, besides the cave art of Ajanta, Ellora and Sittanvassal. This trend was further followed by the Gupta art as also the art of Gurjara-Pratihāras. Of all the types, the temples with influence of Gurjara-Pratihāras are found in abundance in the State.

The most ancient stone temples in the regions were repaired frequently, which, undoubtedly had been the master pieces of architecture of the remote past. The temples at Brahmaur, Chamba, Kulu, Chatrari and Mandi may be cited as a few of the numerous such examples. In some cases the repair or restoration work completely altered the design and architecture of the earlier edifices. The original *Vajresvari* temple at Kangra was a unique structure having a style and grandeur of its own, but after its damage in the earthquake of 1905, the new structure was devoid of any similarity with the earlier one. The photographs of the D-6 ancient temple was available, fortunately with the Archaeological Survey of India, which gives an idea of the original structure and has been
D-6 reproduced in this work, (D-6) but it has not been possible to procure the photographs of earlier structures in other cases. A comparison of the original structure with the present one would reveal that no architectural details of the present structure conform to the original pattern. This could be the case with other temples as well, because it was a common practice in the hills to reconstruct a new edifice over the remains of an earlier one, without conforming to the original design. With this background it may not be easy to precisely spell out the architectural influences in vogue for the construction of temples in the valley from time to time, because only scanty evidence is forthcoming on the subject.The *Śikhara* style of temples was possibly introduced in the region with the style of *Vaishnavas* in the hills during the medieval period. The issue worth consideration here is whether these temples were built by the local artisans or by the imported ones. Judging from the remains of the monumental edifices handed down to us, it could be surmised that the indigenous architectural styles developed in the hills from Krimchi and Babor to Chamba, besides Kulu and Kangra, from quite early times and had their influence is not traceable in the contemporary structure. The factors which materially contributed in the development of these styles are attributable to (i) the availability of the stone locally in abundance, (ii) the frequent royal requirements of raising religious edifices to commemorate their victories besides the royal palaces to safely lodge the royal families and (iii) the need for the construction of forts for accomodating the garrisons. That the art of chiselling stone had been present in the region can be seen from the man hewn caves at Basohli, Brasheshwar near Pathankot. The cave temples at Masrur also stand

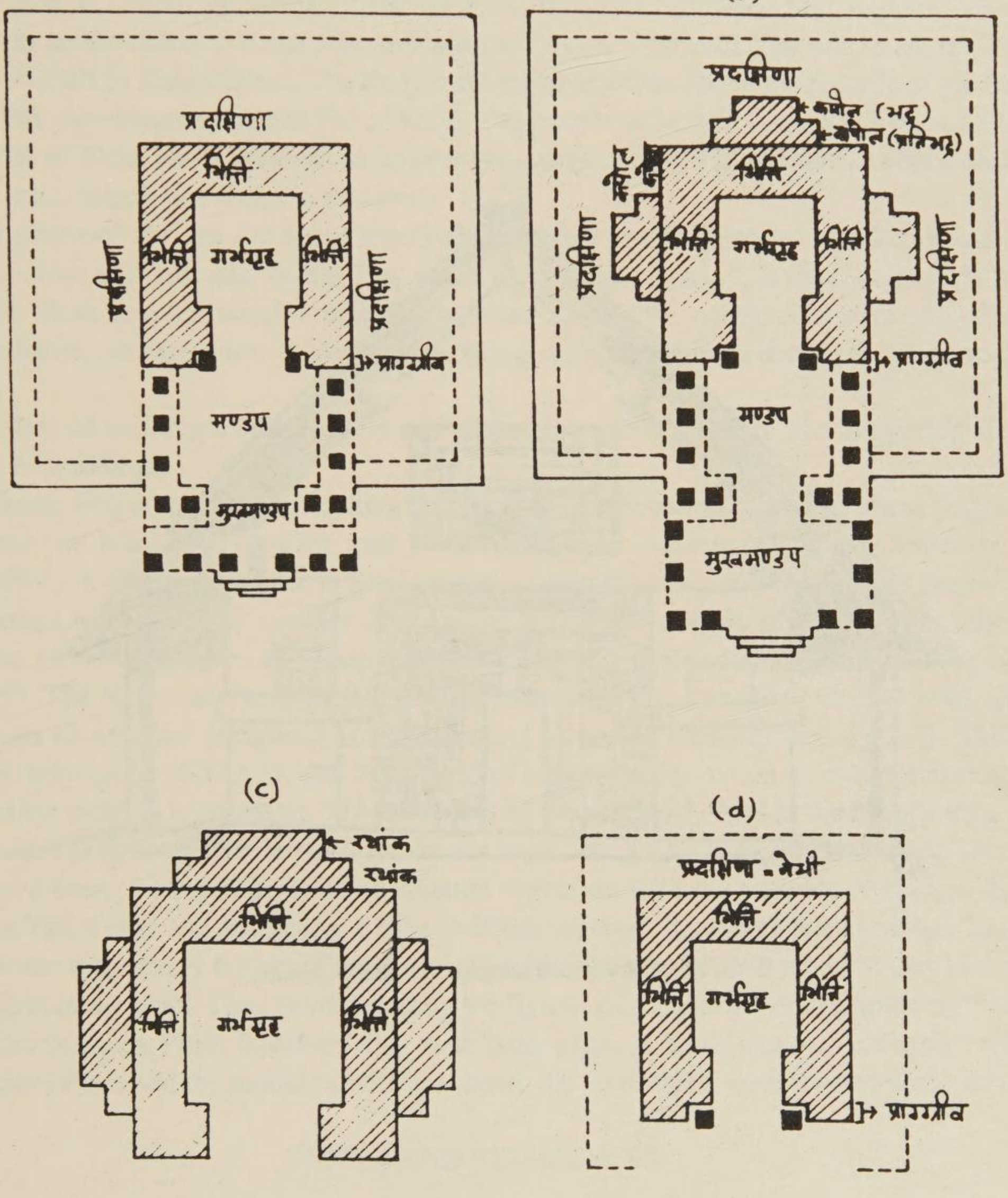
testimony to the fact that the art of chiselling caves or embellishing and dressing of the naturally formed ones had reached its, zenith in this region. The foregoing examples make it clear that the major work in stone of the temples in Himachal Pradesh could have been carried out by the local artisans, though the possibility of the artisans having been imported, in some cases, cannot be ruled out.

Even if the artisans were imported form the far off places, to work in the hills, they would have engaged the local artisans to assist them. These local artisans naturally incorporated the local techniques and styles in the execution of the job. Whether the artisan was imported from outside or not, the influence of the local architectural traditions is discernable in the available religious edifices. The temple styles so developed in the hills had reached their height in the domain of art and architecture, and it is difficult to believe that these styles, in all cases, were imported to the hills under the influence of Gurjara-Pratihāras, though their influence in one form or the other is quite evident because the Gurjara-Pratihāras had carved out a vast Kingdom, after the death of Hardra, which extended upto the Ravi.

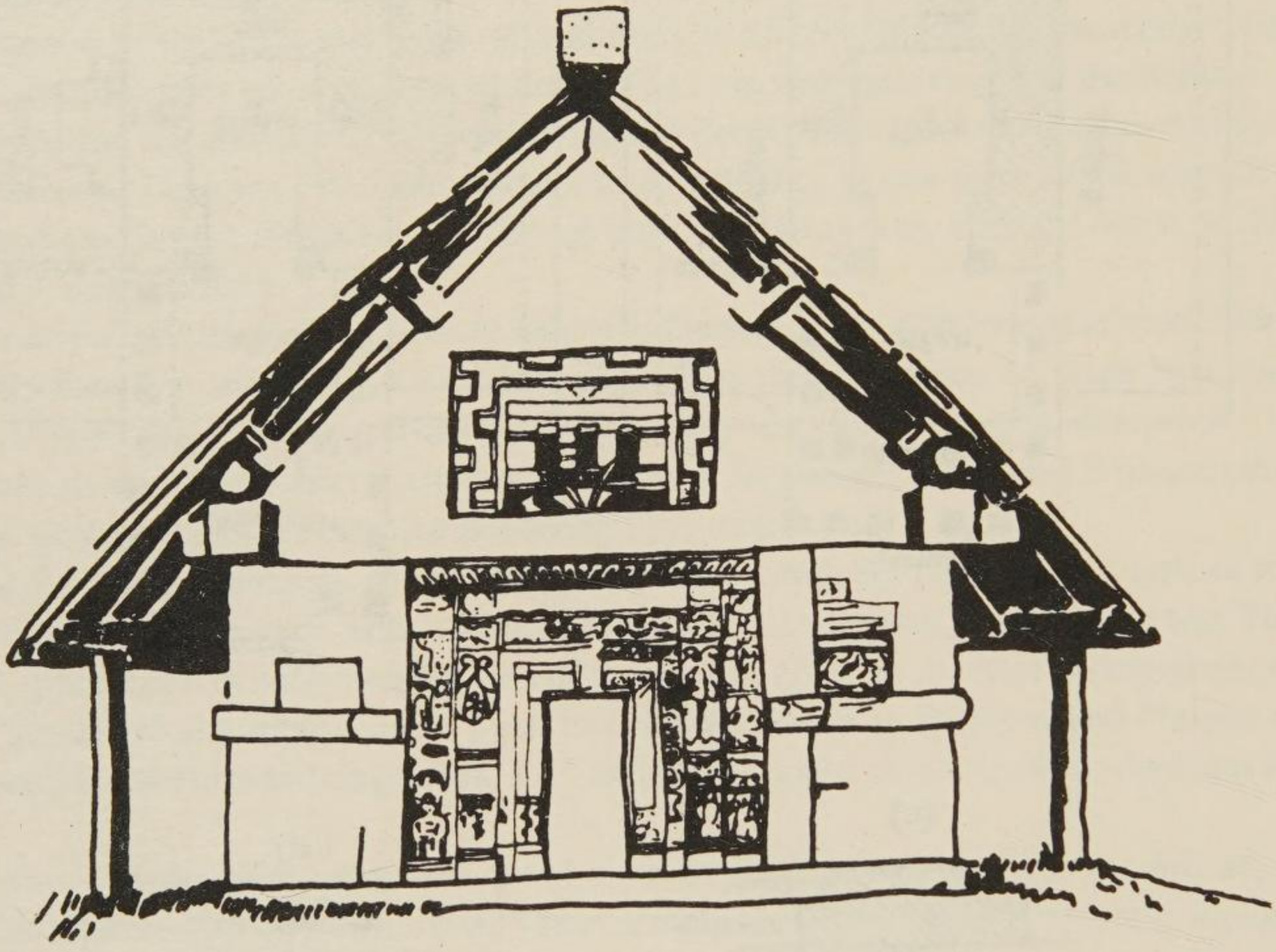
Another distinct freature of the *Śikhara* temple in the area is the *Bhadremukha* motif, which is so abundantly found in the temples of this region. This motif consists of three heads joined together like *trimūrti* form of *Śiva* and can be seen in many temples in the area, irrespective of the deity enshrined therein. The *Śikhara* temples at Nirmand, Jagatsukh, Nagar and Bajaura, could be cited as some of the numerous examples displaying such motifs.

Besides the *Śikhara* temples, there developed in comparatively later times, a type of temple which had dome like appearance, with a *Kalaśa* or the *āmalaka* or both placed at the top. Though the outward appearance in such temples was of a different type, the interior arrangement of the *garbhagṛihā* remained almost the same. Such temples are found in Bilaspur and Nurpur areas, though the temples at Nirmand, Jagatsukh Arki and Nagar could also somewhat conform to this pattern.

The pentroof rectangular stone and wood temples represent the indigenous hill art. Such structures are scattered all over the state. These temples too have been frequently repaired in general because of the unstable type of structures. By necessity, due to heavy rains, the roofs of these edifices had to be replaced repeatedly, though the ground work of most of them must have been laid at very remote period. In size these edifices vary considerably; but, while they differ in the construction of their verandahs and the amount of carved work with which they are laden, they all have a common feature, and this is the finely cut, large and excellent stones that constitute their base. Perhaps the most remarkable of these is the *Bijlī Mahādēva* temple situated on the bank of the Parbati river. This temple is pretty large and substantially built, and has been described alongwith the temples of Kulu in this work. There are many other temples which are similar in form to the one just noticed. The temple at Jagat Sukh had good carvings and images in the interior. On the outer portal of this building a one—line inscription is recorded which would apparently point to the name of the sovereign during whose reign it was built. The inscription, though carved on a very hard stone, is almost illegible. It reads "*Sri Udhaun Pāl Sandhyā Dēvī Kālī murat hai*". This Udhaun Pal was the eighty-third in succession from, and the seventy-fifth



D -5 Ground plan of four kinds of temples as described in *Matsya Purāṇa*.



D -6 Style of wooden temples in Lahaul/Chamba.

successor to, the throne of Behungamani and seems to have ruled Kulu before Sidha Singh, whose date of accession was 1321 A.D. In all probability, therefore, the temple was built somewhere close to the thirteenth century A.D.

The temples with pagoda type roofs are surmounted by a cupola and are common in the hills. One such temple is at Dhyar, on the left bank of Beas, between Sultanpur and Bajaura, which is considered to be the oldest in Kulu. It is dedicated to *Triyugi Nārāyana*. The others are in Chamba, Nagar and Manali in Kulu district. The temple at Dhiyar is alluded to in the records of the reign of Bisuddha Pal, the eleventh chief or Pal of Kulu. The temple at Manali is most notable of all those in the district of Kulu, but is believed to be over two centuries old. This temple has been described alongwith other temples of Kulu, in this work.

Small pentroof shrines are found everywhere, either buried in some wooded recess of the mountains, close to a cascade, or nestling under the village cedars. The local deities are mostly enshrined in these temples, which are held in high esteem, but the temples consecrated to them are often mere barns, perhaps a few pointed stones being the only marks to denote the presence of the deity.

This class of buildings, built entirely of timber, seems to be of more modern period than any other class of buildings.

The dome shaped or bulbous looking temples are also found in the state. These temples are mostly built in brick and mortar and portray Muslim influence in their structure. The *Shanmukhēśvara* group of temples at Bilaspur come under the category. The earliest temple of the group belongs to the twelfth century A.D. while others are comparatively of later date. The Ranganatha group of temples at Bilaspur have similar features and also belongs to the twelfth century A.D. The Hanumana temple, Bilaspur, is believed to be more than 500-600 years old, but judging from its exterior designing, it could belong to the seventeenth century A.D. The Gher temple also belongs to 1600 A.D. and has a band of sculptural figures on its exterior almost 6" in height, playing musical instruments. These temples have been submerged in the Nangal dam.

The rock cut cave temples in the State are not many, but the most important of these located at Masrur, have been described in detail in Chapter 4 dealing with the temples of Kangra district. Besides the *Vyāsa* cave and *Mārkaṇḍēya* cave in Bilaspur, there is another one at Jabbal. In one of the caves there were many tablets of burnt clay, just like those which are made of clay and mixed with the ashes of the dead. They have generally the figures of a Buddhist saint printed on them and are deposited in caves. Here, however, they were quite plain. A dead lama was probably cremated here in ancient times and the mould not being at hand, the clay tablets were formed without it.[15]

NOTES AND REFERENCES

1. Singh Govardhan Mian, *Art and Architecture of Himachal Pradesh, p. 23*
2. *Ibid*
3. *Ibid*

4. "The pagoda type of architecture is the most interesting of all, and its origin forms a leading question in Indian history. Some writers feel that the style shows Chinese influence. But the suggestion of Chinese models is misleading for ordinarily the 'pagoda type travelled from India through Nepal and Tibet to China and Japan,' as has been shown, amongst others by percy Brown in the book *Indian Architecture*. Nepalese architects were invited to China. There they built the famous white pagoda in Peking in the 7th Century A.D. as is proved by an inscription in it in Sanskrit and Chinese. Some authorities maintain that it came to Kulu and the adjoining regions from Nepal — where it was very common in the valley of Kathmandu; others say that it was introduced direct into the hills from the Indian plains during the reign of Harsha — 606-647 A.D." *Himachal Pradesh*, p.17)
5. Singh Govardhan Mian, op. cit, p.3
6. *Matsya Purāṇa*, Ch. 266.66
7. *Ibid*, Ch. 264.32
8. *Ibid*, Ch. 269. 1-2
9. *Ibid*, Ch. 269, 3-7
10. *Ibid*, Ch. 269. 8.14
11. *Ibid*, Ch. 269, 15-18
12. *Ibid*, Ch. 269, 21-26
13. Ibid, Ch. 269, 21-26
14. *Ibid*, Ch. 269, 21-26
15. Francke, *Antiquities of Indian Tibet*, I, p.11

CHAPTER 3

Different Faiths and their Deities

India is the cradle land of various religions and religious beliefs. These include the Vedic religion, Saivism, Vaishṇavism, Śāktism, Jainism and Buddhism, which have been flourishing on the soil from different stages of Indian religious history. Indeed a few centuries before the Christian era and a few thereafter, they have played an important role in shaping the future of these religious beliefs and practices which were in the later period spread far and wide in the country. This was the stage when the entire Vedic philosophy arrived at the cross roads and there was persistent questioning of the extensive ritualistic religious practices of the Vedic people.

R.C. Majumdar, commenting on the freedom of religious speculation, of which we get the first glimpses in the early *Upaṇishads*, and which was the special feature of a few centuries before the Christian era, observes: "It was the main occupation of the men who belonged to the last two *āśramas* or stages of life, formulated in the Brahmanical scriptures. This class of wandering ascetics, freed from the obligation of prevailing religious ideas and practices, thought out anew the fundamental problems of life. The Vedic religion lost credit and a two-fold reaction ensued, -- an atheistic movement which frankly denied, the necessity, if not also the reality, of the gods together with pre-eminence of the Brāhmaṇas in religious matters, and a monolithic movement which accepted devotion (*bhakti*) as the only way of pleasing a personal God.

"We thus find in the sixth century B.C. an upheaval of new ideas leading to the rise of new philosophical tenets and religious sects, often of a revolutionary Character, such as India has never seen before or since. Many of these philosophical dogmas or religious sects had a merely temporary vogue and gradually faded away. A few, however, came to stay, and left a permanent impress. A review of the religious condition of that period must, therefore, take notice of the new religious sects and philosophical doctrines which profoundly modified the outlook of the future, before considering further progress of Vedic religion, or multiplicity of other religious beliefs and practices which had little in common with Vedic rituals.

"Of the new religious sects four alone played an important part in the subsequent history. These are Jainism, Buddhism, Vaishṇavism and Śaivism. The first three were founded by the *Kshatrīyas* and had their origin in the eastern and western parts of India which were outside

Madhyadesa, the homeland of orthodox Vedic Culture. Śaivism also had a non-Vedic, probably a pre-Vedic, origin and developed as a sectarian religion in western India. All of them had as their common ground the repudiation, explicit or implied, of the Brahmanical claim that the Vēdas were the infallible source of spiritual truth, and the rituals prescribed therein the sole means of salvation or emancipation.

"But there was a fundamental difference between them. While the last two were theistic and centred on two Vedic deities, - *Vishṇu* and *Śiva* - the first two had no veneration for vedic gods, or for the matter of that any god at all. They laid emphasis on the rigorous system of discipline based on the code of moral and spiritual behaviour, and a loving faith in the founders of the religions took the place of devotion to particular gods like *Vishṇu* and *Śiva*. They were also averse to the inequities of the caste system, especially to the high pretensions of the Brāhmaṇas."[1]

In the centuries that followed these religions took to various tantric and other practices and underwent several ideological and spiritual changes, particularly in the medieval times where tantricism gained sufficient ground on Indian soil. The main religions which emerged on the Indian soil in the post-vedic period were (i) Hinduism which included Śaivism, Śaktism, Vaishṇavism, Gāṇpatya, Saur and the deities like *Brahmā*, besides (ii) Jainism, and (iii) Buddhism.

The religious art of ancient India reflected the popular rather than the metaphysical approach to spiritualism. Although rigidly confined by iconographical rules, the gods and goddesses, — who protiferated the niches, the temple walls and towers — look handsome, young, cheerful, smiling or serene. This physical form is often earthly to the point of being sensuous. They are richly apparelled and heavy with weapons and jewellery like royal personages. They have consorts and sometimes children too. They move about on their special mounts of birds or animals. Each one of them is empowered to do good or harm. They have fought wars to eradicate evil minded opponents and have often incarnated themselves on earth to lead mankind into the ways of virtue. So the craftsmen who fashioned the temples and their sculptures depicted their gods as visible symbols of power as it was manifest to them in real life.

The concept of the temple was an extension of the concept of a personal god. The temple is considered the abode of God. The deity stood or sat on the pedestal ready to receive the prayer and gifts of the devout, not unlike a kindly monarch perched over his throne who receives the humble tributes and petitions of his loyal subjects.

(1) Hinduism

While reviewing the position with regard to the genesis and evolution of the religious practices in Himachal Pradesh, it may be stated that during the Vedic period the religion of the Vēdas was in vogue in the region. Though there is no direct evidence in support of such a belief, there is a school of thought which considers that some of the Vedic *Saṁhitās* were composed in the plains of Himachal Pradesh. However, the fact that some of the valleys in Himachal served as the abode of the Vedic Aryans, perhaps cannot be denied. The Vedic people were indeed responsible for the spread of the Vedic religion in the hilly terrains. The presence of the Vedic

Aryans, who believed in *Atharva-Vēda,* in the region is testified by the Nirmand epigraph of the seventh century A.D. which reads as follows:-

"..... Satataṁ, Śīrṇṇa-Khaṇḍa-Sphutita Sādhanāya
Cha Nirmaṇḍ-āgrāhāra-Atharvvaṇa-Vrā (Brā)hmaṇa....."

That these Vedic *Brāhmaṇas* were the descendents of the early Vedic Aryans is supported by the above epigraph, and also that the most ancient people of the area believed in Vedic religion. The religion of the Vēdas believed in positive action, and the believers of this faith offered prayers to various gods of nature like the Sun, the Moon, *Ushā, Rudra, Pūshan* and *Indra.* To please these gods animal sacrifice was quite common in the *yajñas* organised by the Aryans. The religion of this type went somewhat parallel to the religious practices of the local people, which included magic and connected rituals. The aboriginal population, perhaps also believed in a type of religion, which in order to please some power or a soul, would need some sacrifice, as is still a living practice with many aboriginal tribes in the country. These religious practices were the fore-runners of later Hinduism, which developed, in course of time, several sectarian deities like *Brahmā, Vishṇu , Śiva, Durgā, Gaṇēśa* and others.

(a) Prajāpati-Brahmā

During the period of the Brāhmaṇas, *Prajāpati* occupied the topmost position and was looked upon as the creator of gods, men and demons. His predominance was established when he came to be identified with Brahman, the impersonal Absolute of the Upanishads and the Vēdanta. When the post-brahmanical age of realism was ushered in and the cult of sacrifice fell into comparative disuse, the worship of *Prajāpati* gradually declined. But the theists coined a new name for him and called him *Brahmā*, the first of the later Hindu Trinity. In the Buddhist *Nikāyas*, it is this personal *Brahmā* of popular religion that is pictured, attacked and rediculed. In fact, this unity is not recognised and many *Brahmās* with different appellations are mentioned, and this inferiority to Buddha in wisdom is seditiously preached to lower them in the estimation of the people. *Śakra (Indira)* and *Brahmā* are, in fact, represented as faithful attendants of Buddha in later Buddhistic sculpture and literature.

Various Sanskrit texts relate different accounts of the birth of *Brahmā*, which include the ones that he was born out of a golden egg add was therefore known as *Hiranyagarbha*, and that he sprang out of water and the ether; that he took the form of a boar and lifted up the earth from the ocean; that he incarnated as fish and brought the earth out of water; that he was born out of the lotus that issued from the navel of *Vishṇu*; that he was the father of *Daksha* and other *Prajāpatis*; that he disputed the superiority of *Vishṇu* over himself and that when, in connection with this dispute, *Śiva* appeared between them in the form of a burning column, and asked both *Brahmā* and *Vishṇu* to reach the respectively upper and lower ends of the column — *Vishṇu* returned and expressed his inability to do so, while *Brahmā* falsely claimed to have accomplished the feat—

thereupon *Śiva* severed one of his five heads. Thus *Brahmā* became wiser at the cost of one of his heads. For severing of the head of *Brahmā*, *Śiva* was charged with *Brahmā-hatyā* and the severed head stuck to his hand. *Śiva* at the bidding of *Brahmā*, went to *Vishṇu* who advised him to proceed to Kashi, where *Śiva* was relieved of the sin of *Brahmahatyā* after taking a bath at *kapālamōchana tīrtha*.

Temples of *Brahmā* are few and far between in the country, though he happens to be one of the members of the Hindu trinity: but his images are frequently found in important temples in the country dedicated to other Gods. Yet significantly, a few temples of *Ādi-Brahmā* are found in Kulu and Mandi area, which shows that the deity also had some following there.

The temple of Brahmā at Khokan has been described by Pentelope Chetwode thus:- "Khokan temple must be somewhere between 21 metres and 14 meters high, rather irregularly proportioned — with an extra wide bottom tier. An interesting feature of the structure is that the top roof is rectangular instead of circular as in all the other examples we recorded. A heavy beam bearing three wooden finials runs along the top ridge as in type 2 and 3 buildings carved galleries separate the three upper storeys with elaborately carved struts springing from the backs of birds to support the successive pentroofs. Another feature is the stylised horses' heads at the bottom of each corner of the second and third roofs which each have a projecting stone tile to protect them from the weather. The decorative carving on the lower storey in low relief is a fascinating primitive design in what is named the Picasso style".

Besides there is also a temple dedicated to *Brahmā* commonly known as *Ādi-purusha* temple in village Tihri nearly 3 km from Dulchi pass and another *Brahmā* temple of pagoda type at Dhiri in Mandi district.

(b) Śaivism

The genesis of the cult of *Śiva* goes back to the remote past, and it is not unlikely that it was current among the non-Aryans in pre-vedic period. His characteristic is believed to have been formed by the absorption of the attributes of many deities, one of the earliest being the Vedic *Rudra*.[2] Irrespective of his origin, the god gradually rose into great importance. In the *Śvetāśvatāra Upnishad*, *Śiva* appeared as a Great God (*Mahādēva*), superior to the *Vedic* pantheon, and the same position is accorded to his spouse *Umā-Haimavatī* in the *Kēna Upanishad*."The fact [3] that he is classed among minor gods both in *Āpastaṁbha Gṛihasūtra* and *Kautilya's Arthasastra* shows, however, that his position of unquestioned supremacy was not established at a very early period. The rise of a definite religious sect, revering *Śiva* as Supreme God and with a philosophy and organization of its own cannot be traced back earlier than about the beginning of the Christian era." It may be recalled here that though the existence of *Śiva* in the form of *Liṅga* as well as *Paśupati* is found in the Indus Valley Civilization, the name by which he was popular during the Harappan times is still a mystery."

The broad outlines of the historical religion, however, appear over the religious horizon of India by the sixth century B.C. These outlines find place in the contemporary religious as well as secular literature including the *purāṇas*. This position is also relevant to the state of Himachal

Pradesh. Buddhism too had its presence felt in the area with the reported visit of Budda in his life time and under the Royal patronage of Asoka, who deputed three teachers for the propagation of the faith in the Himalayas. There is, however, a strong possibility that Śaivism had already gained sufficient ground before the arrival of Buddhism in certain regions of the stalte, because the ancient Trigarta-Kangra and the neighbouring valleys had Śaivism flourishing from quite an early stage of Indian history, which was further spread to Shimla. Sirmaur, Kinnaur and Kulu. These facts are supported from the evidence of the coins of the ruler of the region during a few centuries before the Christian era, including Audumbaras, Kunindas and Yaudhēyas.

The symbols available on these coins represent the contemporary *Śaiva* symbols. On the coins of Audumbaras, the symbols of a bull, a trident and an axe are found embossed, which are all connected[4] with *Śiva*. The bull is the vehicle of *Śiva*, while the other two weapons are attributes of the deity. These coins stand testimony to the popularity of the cult in the region. In some of the coins the name of *Śiva* stands inscribed in one or the other form. For example the names of kings like Rudradāsa, Śivadasa and Mahadeva point to the popularity of lord *Śiva*. In fact the prime deity of Andumbaras was *Śiva* to whom the entire kingdom was dedicated, as would be evident from the epigraphs available on these coins. The epigraph "*Bhāgvata Mahadēvasa*" points to the fact that Lord *Śiva* was the supreme deity and was responsible for the safety of the kingdom. His followers were called *Bhāgvatas*. It may be recalled here that *Pātañjali* in Second Century B.C. refers in his works to *Śiva Bhāgvatas* who were predominent in the northern regions of the country. Bhandarkar[5] however feels that in reality the concept of devotion as a means to attaining salvation had been recognised in a few centuries before Christ, in which a devotee worshipped the images of the deities.

During the period, the erection of temples enshrining the deities to be adored had also started, which is evident from the epigraph over the Heliodorus pillar at Khambaba in Vidisha, which records the erection of a pillar *Garuḍadhavaja* for *Dēvēśvara Vāsudēva*[6]. In the Ghosuṇḍi (Rajasthan) inscription there is a mention of the construction of a stone edifice for religious worship. This practice was prevalent a little earlier than the second century B.C. It may also be brought out here that the replica of a temple has been embossed over some of the coins of the Audumbaras[7], which has been interpreted by scholars as a *Śiva* temple. Such temples are believed to have been built by the Audumbaras at various centres in their domain. The replica is multi-storeyed and has the same architectural features as are available in some of the pagoda type of wooden temples still available so abundantly in the Kulu area of Himachal Pradesh. These temples, besides the usual *garbhagṛiha*, also had *pradakshiṇāpatha* supported by atleast four columns. These were all wooden structures, the like of which are still available in Kulu. In such temples, the presiding deity had always been a *Śivaliṅga* the type of which is also portrayed in some of the coins. Rapson has mentioned a copper coin, over which the symbol of a *liṅga* appears, besides a human figure holding an axe and a trident on the side of the coin in addition to the legend "*Bhāgavata Mahādēvasa*"[8] These projections on the coins make it abundantly clear that the deity depected on the coin is no other than *Śiva*. In fact the adoration of *Śiva* in the form of *Śivaliṅga* is the oldest, and the evidence for this is also found in the Indus Valley Civilisation,[9] Besides its adoration during a few centuries before the Christian era has also been evidenced.

While one of the earliest *Śivaliṅgas* has been found at Gudimallam[10] in the south, besides the one currently preserved to the Lucknow the contemporary specimens of the deity hare come from Mathura in the north. In the entire north including Himachal Pradesh and Kashmir, the worship of *Śivaliṅga* was in vogue from quite early times and many temples were dedicated to the deity. *Śiva* was not only adored in *liṅga* form, but in human form as well. The earliest evidence for this is provided by an Indus valley seal in which *Śiva* is depicted as sitting in the form of *Paśupati* having three heads and two horns. Indeed the following of *Śiva* in one form or the other continued for centuries before the dawn of the Christian era, which is evidenced from the contemporary literature. This could be the reason for the evolution of the *Paśupata* sect during a couple of centuries before the Christian era and the followers of the sect took to the propagation of the sect in an organised manner in different parts of the country. The Sanskrit literature of the post-Vedic period abundantly describes *Śiva* in numerous forms.[11]

The development of Śaivism in Hamachal Pradesh is testified by the Kuninda coins so abundantly discovered from the State. These coins are embossed with Śaiva symbols like *Naṅdīpada* and snake. *Śiva* was the main deity of the Kunindas, and their kingdom was dedicated to the lord like that of the Audumbaras. One of the Kuninda coins contains an epigraph of*"Bhāgvata Chhatrēśvar Mahātmanah."*[12] This stands testimony to the fact that *Śiva* was the chief deity of the Kunindas who was called *Chhatrēśvara* and was believed to be the sole protector of the kingdom. There is therefore a possibility that during the period of the reign of Amoghabuti or other Kuninda rulers, several *Śiva* temples were built in the south-east of Himachal Pradesh, which are no more to be seen.

In fact the temples of *Śiva* are found in the entire state (except of course in the Lahaul-Spiti area) but the main centres are at Chamba and Brahmaur. These temples were built either in wood or stone or both, and are the best specimens of the cultural heritage of the ancient past.

The coins of Yaudhēyas also support the prevalance of Śaivism in this region. These coins project the standing figure of *Śiva*, holding a trident and an axe and wearing the deer skin. Besides, the symbols like the trident and bull which are associated with *Śiva*, are also found embossed on these coins. In the later period too, evidence of the prevailing worship of *Śiva* is available in the form of sculptures, bronzes, stuccos and paintings. It was not *Śiva* alone who was being worshipped in the region but his entire family was adored in one or the other form. While *Gaṇēśa* is found in almost all the temples, the cult of *Śakti* which represented *Durgā* the consort of *Śiva* — has been a living faith with the masses from time immemorial. Still *Kārttikēya*——the son of *Śiva* who has been considered to be the war-god was also quite popular here. The Yaudhēyas revered him much, to whom the kingdom was dedicated by them. The Yaudhēyas were a war-like tribe who had to face invasion from the Sakas on the one hand, and they defeated the Khushanas on the other. The adoration of the war-like god by the war-like tribes i.e. the Yaudhēyas, was perhaps the need of the times. The reference in the *Mahabharatha* also stands testimony to the reverence paid to *Śiva* by Yaudhēyas. Moreover, *Śiva's* son *Kārttikēya* also appears in epigraphs like *"Brahmanya-dēva* or *Kumāra* and several temples dedicated to him were built by these monarchs. *Shashti* - the consort of *kumāra* was also adored by the Yaudhēyas, the figure of a standing female deity also appears, who could be goddess *Shashti*. Though *Śaivism* was the state

religion during the reign of Audumbaras, Kunindas and Yaudhēyas, they happened to be quite tolerant rulers and side by side of the *Śiva* temples, the edifices of the other sects and faiths also came up during this period which continued about the fourth century A.D.

Though during the Gupta period, *Vaishṇavism* became the predominant religion, *Śaivism* and *Śaktism* continued to have a place of equal importance in Himachal Pradesh.

(c) Śaktism

Śaktism represents the worship of *Śakti* in one form or the other. The genesis of the cult could be traced from the Indus valley civilisation, wherein the worship of the Mother Goddess was in vogue individually as well as with *Śiva*. Numerous terracotta figurines of the goddess were unearthed from the Indus sites as well as those from the Kulli in Baluchistan and Namazga in Afghanistan. Such specimens, besides those from the Harappa and Mohenjodaro sites, have also been unearthed from various other sites in the country. In the Indus sites, however, besides the figurines of Mother Goddess, the combined worship of *Śiva* and *Śakti* in the form of *Liṅga* and *Yōni* was also in vogue.[13]

In the Vedic literature, adoration of various female deities like *Ushā, Aditi, Vāk* and *Śrī* was in vogue. The subsequent Sanskrit literature also adored the goddess[14] in various forms. *Śakti* worship, in fact, is closely associated with *Śiva*, because his spouse *Pārvatī* happens to be the daughter of Himalaya and has been adored by the people individually as well as alongwith *Śiva*. Initially She was adored as a benevolent mother, who could nourish the human beings with her motherly, tender care and love but subsequently she was also conceived to be the protector of all human beings from the wrath of the *asuric* forces. This being the case, she, besides *Umā* ad *Pārvatī* was also conceived as *Durgā, Chaṇḍi, Kālī, Karālī, Mahākālī, Chāmuṇḍā* and *Mahishāsuramardinī*. These forms of the goddess were subsequently translated in Indian plastic arts on the basis of the iconographical features spelt out in different texts. There is a general belief that initially the worship of the *ugra* form of the goddess was common with aboriginal tribes, and was gradually patronised by the masses and the monarchy.

The genesis of the *Śakti* worship in Himachal Pradesh could be traced to quite early times, which had considerably, developed during the Gupta period, because some temples and sculptures of *Śakti* belonging to this period are available.

Of these *Śakti* temples, the one of *Lakshna Dēvī*, at Brahmaur happens to be the earliest, which has survived to the present day. The temple of Markula *Dēvī* is situated at the confluence of Madhyara rivulet and the river Chandrabhaga. The place in the ancient times was known as Markul but in the seventeenth century it became the capital of Raja of Chamba, named Udaising. The place was thereafter named after him as Udaipur. The temple has been described in detail alongwith the Chamba temples in this work. Other important *Śakti* temples are *Vajrēśvari* temple Kangra, *Jvālāmukhī* temple, Jvalamukhi, *Nainā Dēvī* temple in Bilaspur district,*Tārna Dēvī* temple in Mandi, *Tripura-Sundarī* temple in Kulu and *Bhimakālī* temple in Rampur Bushahar's.

(d) Vaishṇavism

Vaishṇavism is a theistic religion in which*Vishṇu* is the object of worship and devotion as the Supereme God. The germ of *Vishṇu's* later greatness and sect formation is traceable even in the *Ṛigvēda*[15], and in later Vedic period he is regarded as the greatest god by at least one section of the people. But *Vishṇu* was usually recognised as an aspect of the Sun in *Ṛigvēda* and associated in the later Vedic texts more with sacrifice than with devotion and grace. It therefore can to be asserted that *Vaishṇavism* as a theistic sectarian religion flourished in Vedic age.

The adoration of "*Vishṇu* is closely associated with *Bhakti* and it is a moot point whether Bhakti as a religious doctrine can be traced in the early vedic texts, but it did not play any prominent role. Bhandarkar thinks that the germ of the Bhakti doctrine is to be found in the Upanishadic idea of *Upasana* or fervent meditation, which cannot but magnify the thing meditated upon and give it a glorious form so as to excite love and admiration. He also points out to the *Brihadāraṇyaka Upanishad* in which the *ātman* is regarded as dearer than a son, wealth and everything else. This makes the nearest approach to *Bhakti* with the substitution of the impersonal *ātman* for a personal god.

The earliest reference to devotion to, and worship of, a personal god, out of which *Vaishṇavism* arose, may be traced to the *Ashtādhyāyī* of *Pānini* (fifth century B.C.) which offers the rule for the formation of the word "*Vāsudēvaka*" in the sense of a person whose object of *Bhakti* is *Vāsudēva*". It is generally agreed that Bhakti here, probably is to be taken in the sense of religious adoration. But that *Vāsudēva* was the object of such devotion, at least as early as the fourth century B.C. is proved by the statement of Megasthenese that the *Sourasenoi*, i.e. the people of Mathura region, held Herakles in special honour, for there is no doubt that Herakles was in Greek mythology analogous to *Vāsudēva Krishṇa*.

"The historical character of *Vāsudēva,* as son of *Vāsudēva* of *Vrishṇi* (known also as the son of *Satvata*) sect of the famous Yadu or Yadava clan, need not be doubted. The important role played by this clan and the great achievements of *Vāsudēva Krishṇa* are noted in the epics and the *Purā-ṇas*. This hero of the Yadava clan, who became the leader of the religious movements, was deified and styled *Bhāgvata*. This process was completed by the second century B.C. at the least, for an inscription at Besnagar refers to Haliodorus — the Greek ambassador of the Indo-Greek king Anti-alkidas as a devotee of *Vāsudēva*, the "god of gods". In the light of the statement of Megasthenes recorded in his work on India, we may place the foundation of the *Vāsudēva* cult in the fourth century B.C. A reference to the founder of the sect has been traced in the *Chhāṅdōgya Upanishad* which refers to sage *Krishṇa* son of *Dēvaki*, as a disciple of the *ṛishi* Ghora of the *Angirasa* family, and some have even found the latter's teaching upon the *Bhakti* religion founded by the former. Gradually the sect spread to the entire length and breadth of the country and emerged as a religion of the messes. *Vishṇu* was the supreme deity of this sect, and the believers of this sect worshipped the god in his various incarnations. In other parts of the country *Vaishṇavism* became popular a few centuries before the Christian era. Indeed *Vishṇu* was one of the Vedic gods, who had his individual identity independent of the god of the same name emerging in *Vaishṇavism*.

Vāsudēva Krishṇa introduced a new sect of *Vaishṇavism* which was a reformatory sect contrary to certain vedic practices. By about the fifth century B.C. it became more widespread and by the second century B.C. it had gained strong footings in Madhya Pradesh and Rajasthan. Subsequently the *Nārāyaṇa* sect also seems to have been merged into Vaishṇavism. By about the same time the idea of incarnation was also incorporated in this sect which was by *Krishṇa* — an incarnation of *Vishṇu* thus:-

यदा यदा हि धर्मस्य ग्लानिर्भवति भारत।
अभ्युत्थानमधर्मस्य तदात्मानं सृजाम्यहम्।।
परित्राणाय साधूनां विनाशाय च दुष्कृताम्।
धर्म संस्थापनार्थाय सम्भवामि युगे युगे।।

Bhagvadgītā

Thus many smaller sects were incorporated in *Vaishṇavism*. During the Gupta period, however, it is believed that *Śrī Lakshmī* was also amitted into the *Vaishṇava* fold as a consort of *Vishṇu*, which further added to the development of the sect. Gradually *Vaishṇavism* also got a foothold in south.[16]

In Himachal, however, *Vaishṇavism* arrived at a comparatively later date. According to a legend, a priest brought an image of *Vishṇu* from Haridwar to Kulu and from there the sect reached other parts of the state. Irrespective of the course of the introduction of Vaishṇavism in Himachal Pradesh, it is an established fact that the sect had gained considerable ground in the
PL. 86 valley by the Gupta period. In support of this mention may be made of the bronze image of *Vishṇu*, belonging to the Gupta period, discovered from Fathepur in Kangra[17] District.

Though images of various incarnations of *Vishṇu*, are available in the State, the one in *Vaikuṇtha* form has been particularly popular in the hills. The most prominent in this class of images stands enshrined in the Hari Rai temple at Chamba. Of other *Vaishṇava* shrines in the State, mention may be made of the rock cut temples at Masseur, the temples at Nirmand,
Pl. 57 Raghunatha temple at Kulu, *Murlidhara* temple at Thava, *Lakshmīnārāyaṇa* , *Bansidhara*, *Sītā Rām* and *Rādhākrishṇa* temples at Chamba, bessides *Narsiṁha* temple at Brahmaur.

(e) Worship of the Sun

The one god who neither rose to the supreme position nor ever altogether lost his popularity is *Sūrya*, and he still claims a sect for himself namely the Sauras. In the modern age, science is gradually unravelling, in full detail, all possible aspects of the mystery of the sun. "On this world, life is entirely influenced by this burning star. Not only man but also the tiniest creature crawling on the surface of the earth, basically feels the existence of this burning globe, regularly resuming its daily course; such as rising in the east in the morning, culminating over the head at noon and finally setting in the west, at dusk. Though it seems to be a peculiar monotonous movement of this huge and nearest fiery mass, at different times and different points, its course continuously changes. This change which takes place at every moment causes days and nights, and consequently months and years."[18]

It is difficult to say something definite about the antiquity of sun worship in India, but indeed there had perhaps been no area in which man did not instinctively realise the importance of the Sun in all that exists on the earth. Witnessing daily his leading role in Natture as a creator of day and night besides producer of plants, vegetation as well as food, he must have realised his utility perhaps earlier than the Neolithic man, "when he learnt to produce his own food, lived at a fixed place and began to domesticate animals."[19] Thus he made the sun the centre of his gratitude and regard, and started adoring him. He carved figures of the sun on rocks and stone tools and painted him in his cave dwellings, though such representations were at times only symbolic and occasionally rather crude.

A figure of the rising sun has been found in a primitive painting on a sand stone rock in the range of hills, immediately east of Mansa river near Singhampur in Central India.[20] It is a semicircular figure of the sun with emerging lines like rays. Another evidence of early sun worship is found in the neolithic "graffiti" discovered from Kapagullu hills in Bellary district of Karnataka. In this case, the figure of six-rayed star is drawn alongwith many other groups of figures in the painting which belongs to the "later artistically decadent neolithic times.[21] The same type of evidence is available in the rock carvings of Edakal[22] (located at nearly 85 km. from Calicut).

As the sun is considered to be the source of fertility as well, the *Svāstika* which symbolises the reproductive power of the sun, could also be taken as the symbol of fertility. This is evidenced by a prehistoric figurine of the mother goddess, discovered from the hoards in the stratum of Troy. D- 44
This figure has the *Svāstika* symbol on the lower part of the body. The symbol is depicted on a "V" shaped projection surrounded by fishes and is evidently a fertility symbol."[23]

Scholars have traced the evidence of sun worship in the remains of Indus civilization as well as other Harappan sites like Lothal, Rupar, Ranghpur, and Kalibangan. "He was in these sites represented by several symbols probably to denote his different aspects and their respective powers.[24]" Mackay too has traced the symbol of the sun on two seals from Mohenjodaro.[25]

In the early Vedic age, the sun and his various aspects were invoked and worshipped. Many epithets and functions are attributed to him and he is adored under various names such as *Sūrya, Savitr, Pūshaṇ, Bhaga, Mitra* and *Varuṇa*.[26]

Sun worship is also mentioned in the post-Vedic literature. A few references to sun worship can be found in Buddhist literature[27] as well.

If we believe that the post-Upanishadic religious belief was characterised by a return to the concerete and the personal, almost by a kind of dialectic movement of the mind, the vivid personification of the visible physical object — the sun — can be easily understood. The covering between the physical and the personal has almost ended now; tales in puranic accounts begin to appear and the exploits and beneficences of the god are circulated to attract the devotees. The popularity of the god received a sudden measure of strength through the coming into India of Persian beliefs and the installation of the images thereafter. The exact date of the introduction of the solar cult into India by the Persians, and whether Multan (*Mulasthāna*) was the ' 'original seat of the sun temple, cannot be established. The Kushanas, however, had some of their coins issued duly embossed with the name of *Miro* (Mihira). This establishes the fact that the Persian solar cult

D-44 Mother-goddess from Troy with Swastik embosed over pelvic region.

entered India by about the beginning of the Christian era, though sun worship existed in India in a different form.

The Greek travellers who came to India in the fourth century B.C. noticed the sun worship in the country. Nearchus who was an admiral of Alexander the Great, cast his anchor near a promontory while the people of the place considered it as sacred to the sun.[28] Indica of Megasthenese[29] describes two sects of philosophers the Brachmanai and Sarmanai who can be equated with the Bamhana-Samananam mentioned in the inscription of Asoka.

The Epics *Rāmayāṇa* and *Mahābhārata* also stand testimony to sun worship, the concept of the deity and its growing popularity in the period of their composition. In the *Rāmayāṇa*, the parents of *Śravaṇakumāra* are described as performers of *Sandhyōpāsana*,[30] — involving the sun god—in the mornings and evenings. Even the king *Daśaratha* is believed to be the descendant of the sun i.e. *Sūrya-Vaṁśī*. In the *Yuddha-kāṇḍam* of the *Rāmayāṇa*, sage *Agastya* is believe to have advised *Rāma* to worship the[31] sun. In *Mahābhārata* also the worship of the sun can be noticed. Besides numerous other references to the sun-god, his hundred and eight names are also mentioned.[32]

Gradually the Sun-god became popular together with other Brahmanical deities. He also appeared on the Indo-Greek coins and the coins of native rulers. Simultaneously he was represented in the Indian sculptural art and even was enshrined in the exclusive temples in various parts of the country. The sun temples at Konarak, Chidambaram, Than, Modhera, Ranakpur, Osia, Sirohi and *Mārtaṇḍ* temple near Srinagar-Kashmir could be cited as some of the numerous such examples. In addition to this, he appears in the *Navagraha* panels of different temples in the country.

The exact date of the genesis of sun worship in Himachal cannot perhaps be surmised, but possibly it was in vogue with the worship of other deities from quite an early stage. As already pointed out the region in the earlier stages of history followed the Vedic practices and with the development of the religion of the Purāṇas, the images of the Sun-god also started adorning the precincts of various temples, together with other deities. During the Kushana rule, however, the sun worship became widespread in the region. Herman Goetz has pointed out to a *Sūrya* image from Gum in the Ravi valley, half way between Chamba and Brahmaur. This *Sūrya* image can be dated back to the Gupta period. *Sūrya* in this case is shown seated in*bhadrāsana* in a chariot driven by seven horses. His feet have not been carved and other features[33] are also not quite clear. Another *Sūrya* image has been discovered in *Markula Dēvī* temple,[34] at Udaipur, which is comparatively of a later date. Pl. 39 Pl. 49

In the temple of Baijnath near Kangra, there is a *Sūrya*[35] image which can be dated back to the late Gupta period. Another *Sūrya*[36] image was also seen by Cunningham in the *Sidhanātha* temple in Baijnath. But the image of *Sūrya* in the *Śiva* temple at Bijaura is considered to be of the Gupta period[37].

It may be mentioned here that the *Sūrya* temple at Nirath, which has no image of the god, was symbolically worshipped in the form of a *Sūrya-Chakra*. This could be the ancient-most form of *Sūrya* worship in the region, which finds mention in the *Purāṇas*.[38]

(f) Worship of Gaṇēśa

Gaṇēśa who is also known as *Vighnēsvara* is considered to be the foremost of all the gods. He is the deity who presides over the obstacles and happens to be the god who either puts obstacles in the accomplishment of a deed or a work, or removes them. That he has the capacity of behaving in both the ways, is evident from his origin given in the *Liṅga Purāṇa*. According to this account, the *Asuras* and *Rākshas* performed sacrifices and other acts of virtue, and received several boons from *Śiva*, the supreme god. Protected with the boons thus acquired from *Śiva* the *asuras* started fighting the *Dēvas* and defeated the latter. *Indra* and other gods, afflicted by the defeats at the hands of the *asuras* complained to the Supreme God about their hard lot. They prayed to him to create a being who could be the lord of obstacles, and throw obstacles in the way of the *asuras*. *Śiva* granted their request and willed that a son be born to him to fulfil the objective.

Then one of his *asuras* assumed the form of a handsome being and was delivered out of the womb of *Pārvatī*. *Śiva* named him *Vighnēśvara* and commanded him to hinder the *asuras* and other wicked people from performing sacrifices and other virtuous deeds and to render all assistance to the *Dēvas*.*Vighnēśvara* thus born, was installed in his position and thereafter he continued to perform the duties assigned to him. According to *Śiva Purāṇa*, however, once Jaya and Vijaya the friends of *Pārvatī* suggested to her to have another personal attendant besides *Nandi*. *Pārvatī* took the advice in good spirit and started brooding over it. In the meantime, when once *Pārvatī* was having a bath in one of her inner partments, *Śiva* not knowing where she was, went to the place where she was bathing. At that stage, *Pārvatī* realised the importance of the advice given to her by her friends. She then took some dirt out of her body and created a lovely being to keep guard at the entrance.

Śiva once intended to meet *Pārvatī* but was kept out at the gate by the new guard. *Śiva* then tried to threaten him which was of no avail, so he deputed his *gaṇās* to punish the new guard. So the *gaṇās* beheaded the guard. Enragead at the death of her guard son, *Pārvatī* threatened to subjugate all those who killed her guard. *Śiva* then realising the gravity of the situation ordered his *gaṇās* to go to the forest and bring the head of anyone who met them on the way. Accordingly, the *gaṇās* went to the forest and found an elephant having only one tusk. Its head was severed and brought by the *gaṇās* and was fixed to the headless body of the guard, who then came to life and was later known as *Gaṇēśa*.

Quite different accounts of the birth of *Gaṇēśa* are available in other *Purāṇas* like the *Matsya*, *Varāha* and *Skanda*. In fact, *Gaṇēśa*,the brother of *Kārttikēya* in popular belief, has been more fortunate in the sense that he is still counted among the five major gods. His name is self-explanatory, for he is the leader of the *gaṇās*, the troublesome followers of the wild god-*Rudra*. Rudra is said to be the father of *Māruts* and the *Gaṇapati* but the title is used for *Bṛihaspati* and *Indra* also in the *Ṛigvēda*.*Vināyaka*, a *synonym* of *Gaṇēśa*, occurs in the *Atharvasaras upanishad* where Rudra is identified with him. In *Mahābhārata* the *Gaṇapatis* or *Gaṇēśvarās* and the*Vināyakas* appear in multitude, but at the time of the *Gṛihya-Sūtras*, the tendency to reduce their number had already begun. The same process of syncretism, which merged many *Rudras* into one, was also responsible for the evolution of the single *Gaṇēśa* (also called *Gaṇēśana* in the

Mahābhārata) and the transformation of a terrible god into a lovely deity also took place in the cases of *Kārttikēya* and *Gaṇēśa*. To ward off evil was an indispensible preliminary to all god and religious acts, and the leader of the disturbers of the peace was placated as a matter of course at the beginning with suitable offerings, lest there should be any interference with the religious rites. *Gaṇēśa* litterly became the giver of *Siddhi* (success), because he was supposed to keep back the disturbing factors and thus indirectly promote success in undertakings. His real popularity came slightly later.[39] This could be the reason why a deity, who was primarily associated with *Śiva,* found place in almost all the temples in the country including Himachal. Perhaps no temple of any deity could be conceived without *Gaṇēśa* in it. Usually he is found perched in the middle of the lintel at the entrance of the main shrines. He was also represented individually as well, as one of the earliest bronzes of the god in the state of Himachal, is preserved in a temple at Brahmaur, which belongs to the time of Meruvarman in the seventh century A.D. Another image of the god has been carved over the outer walls of the *Viśvēśavara Mahādēva* temple at Bajaura. The image has four arms, which carry different attributes. Besides the Brahmanical Hindu temples, the god penetrated in Buddhism as well and his presence can be noticed in the Buddhist monasteries as well as the *Tibetan tankas*. Pl. 32 Pl. 37

(2) Jainism

Jaina traditions speak of twenty four *Tirthaṅkaras,* each one of whom preached the doctrine in his own age. Of these, however, the first twenty-two seem to be mythical and their historical foundation is somewhat obscur. "*Pārśvanātha* and *Mahāvīra,* according to these traditions were the last amongst the twenty four *Tirthahkaras*." In the case of the last two, *Pārśvanātha* and *Mahāvīra,* Buddhist canons also supply us with incontrovertible proof of their historicity. *Pārśvanātha* is reputed to have lived a hundred years and died only 250 years before his more celebrated successor *Mahāvīra.*"

"*Pārśvanātha* is said to have been a son of *Aśvasēna*, King of Benaras (Varanasi) and his wife was *Nama*. *Aśvasēna* is the name of the *Nāga King* in epic literature and a snake is the invariable emblem of *Pārśvanātha* in Jaina iconography. *Pārśvanātha* lived for 30 years as a house holder, then became an ascetic and after a penance of 84 days received enlightenment. He lived for a full hundred years and died on Mount Sammeta in Bengal. We are told that *Pārśvanātha* believed in eternity of matter as did *Mahāvīra* after him. *Pārśvanātha* enjoined four great vows on his followers — to avoid injury to life, to be truthful, not to steal, and to possess no property. To these *Mahāvīra* added a fifth—chastity. It is clear that some kind of Jaina faith existed before *Mahāvīra* and his teachings were based on it. Thus he was more a reformer of an existing religion, and possibly of a church, than the founder of a new faith.

Mahāvīra's original name was *Vardhamāna*. He was born in a suburb of Vaiśāli (Veśāli of Pali Books), called Kundagrama now known as Basukunda. He belonged to *Naya* clan known as *Nata* in Pali *Jñātri* in Sanskrit. His parents were Siddhartha, a wealthy noble man and *Triśalā* sister of *Chetaka* an eminent Licchivi prince of Vaisali. Chellana queen of Bimbasara of Magadha

was Chetaka's daughter, *Vardhamāna* married *Yaśōdha* and had a daughter by her, whose husband *Jumali* became the leader of the first schism in Jainisim. In order not to cause grief to his parents *Mahāvīra* became a monk at the age of 20, after the death of his parents, with the permission of his elder brother. Thirteen months after, in winter, he gave up his clothing and began to wander abroad as a naked monk. Probably, this was the first important step in the reformation of the sect of *Pārśvanātha* which allowed no garments. It appears possible that *Pārśvanātha's* followers became *Śvētāmbaras* (those who wear white robes) and *Mahāvīra's digambaras* (nudes). *Vardhamāna* attained supreme knowledge (*Kevala jñāna*) in the thirteenth year of his life as a wandering ascetic. Thereafter Gosali Mamkhaliputta, who got his initiation from *Mahāvīra* set up another sect of *Ājīvakas*. This sect was an atheistic one and its main feature was strict determinism.

Evidence of Jainism having gained ground in Himachal is available as well. Over its border near Pinjaur, some Jaina sculptures were discovered, which probably belonged to a Jaina temple.[40] It is also believed that Kangra, besides being a centre of *Śakti* worship, was also a prominent centre of Jainism. The discovery of a Jina image of *Ādinātha,* made of *ashtadhātu,* from Kangra fort, stands to support the theory. It may be recalled here that the fort at Kangra enjoyed a great political importance and the discovery[41] of a Jaina image from the place is quite significant. Perhaps there was a Jaina temple in the fort in which the reported image was enshrined. In the Kangra Bazar as well, an inscribed image of *Pārśvanātha* was discovered. According to this epigraph, a Jain merchant of *Śvētāmbara* sect had built a temple here, in which this image of *Pārśvanātha* was enshrined, by about the 9th century A.D. Besides there is a Jaina image fixed in the exterior of the Baijnath temple at Baijnath-Kangra. Evidently this image belonged to another Jaina temple which was destroyed and the image was subsequently fixed in the outer wall of the Baijnath temple.

(3) Buddhism

Buddhism emerged on the Indian religious horizon in the sixth century before Christ after Gautama Buddha achieved his enlightenment at Bodhgaya under a Bodhi tree. He preached his first sermon at Sarnath and thereafter its doctrine became very popular substituting the Vedic religions. This religion got a great boost after Asoka's patronising it and declaring it a state religion, besides sending several missionaries not only to several parts of India but also to the neighbouring countries, for the propagation of the Buddhist doctrines. During his reign a number of monastic establishments as well as stupas were set up. Buddhism is the only Indian religion which is said to have departed from the ancient practice of the teacher nominating a disciple to take his place after his death. Buddha did not nominate a successor, and enjoined that the monks living within a definite boundary were to elect their chief who would be their *Saṅghaparināyaka* Besides the election of the *Saṅgha* chiefs, there was a system of formal moving of resolutions, ballot voting by means of wooden sticks (*Ślākas*), formation of sub-committees,so on and so forth. These committees, besides the prosecution of religious practices were also responsible for

inflicting punishment for an offence, restoration of the priviliges of a monk, admission or readmission of a monk into the *Saṅgha*. In every *Saṅgha* the office bearers were elected and that with unanimous consent.

Monastic institutions were the most remarkable contribution of Buddhism to Indian culture. Their initial object was to suitably accommodate the monks for carrying out their studies and meditation. These, in due course of time, developed into great centres of learning and for producing right type of men, well versed in religion and philosophy to propagate the teachings of the Buddha. The ruins of the monasteries like those at Nalanda, Vikramshila, Manikiala and Taxila give us an idea of the magnificence of these educational institutions and of literary heights achieved by them to further the cause of religion. These institutions grew up not merely as organistions for training missionaries, but also as great centres of culture, to which the teachers and the students flocked from far and near.

There is a general derth of evidence relating to the genesis and evolution of Buddhism in Himachal Pradesh. Buddhist literature is almost silent on the subject. For the first time Huen Tsiang has given some light on the subject. According to him, Buddhism was flourishing in the seventh century A.D. in Kulu and Trigarta — i.e. the Kangra region. In the later Buddhist literature of Tibet some information is available on the Buddhist culture prevalent in the northern most parts of the state. Indeed in the frontier regions of the state including Lahaul and Spiti, besides parts of Kinnaur, the monumental edifices still stand testimony to the zenith to which the Buddhism art had reached. The archaeological evidence also throws some light over the spread of Buddhism in the State. An inscription from Stupa No.2 at Sanchi, belonging to third century B.C. records that *Manjhantika* was responsible for the teaching of Buddhism in Himachal, who was deputed by Asoka's religious adviser *Moggliputtatissa*.

Asoka is also said to have entrusted the job of preaching Buddhism to five Buddhist teachers and also built some stupas in the valley. The two inscriptions in Brahmi and Kharosthi of Asokan period, the remains of a stupa at Chatru, and the discovery of a Buddha image from Fathepur, belonging to the Gupta period point to the fact that Buddhism prevailed in the entire northern parts including Lahaul, Spiti and parts of Kinnaur, besides Trigarta. Hieun Tsiang — a Chinese pilgrim who visited Kulu and Kangra in the seventh century A.D. testifies to the existence of a number of stupas or Saṅgharamas where a large number of Buddhist monks practiced Buddhism, besides the presence of a number of temples of Brahmanical faith. Numerous Buddhist monasteries in Lahaul and Spiti as well as in Kinnaur speak of the elegance in the artistic workmanship that those edifices had achieved in the past and survive to the present times.

(4) Confluence of Different Faiths

Though Buddhisn was a flourishing faith in the region for centuries, it disappeared from the Trigarta areas keeping its hold in Lahaul, Spiti and segments of Kinnaur. The void created by the quick disappearance of Buddhism from its cradle land was simultaneously filled by Hinduism during the Gupta and medieval times, substituting the Buddhist deities with those of the

Brahmanical ones. The older the temple the more strikingly are to be seen the edifices in juxtaposition and the emblems of each succeeding faith have left convincing evidence of their successive builders. The point which has to be kept in mind in this connection is that prior to the rise of Buddhism on the Indian religious horizon, remains of not a single stone temple are available in India. All the more ancient edifices bear the mark of Buddhism side by side with disfigured remains of other faiths and were set aside by more modern deities which crowded the religious imagination of the people. Whether or not snake worship was the primal creed of the hill people, it would be difficult to surmise, but possibly it came with the Buddhist faith. To this day there are many temples in the state, dedicated to a *Nāga* or *Nāgini*, to whom divine powers are attributed, *Nāga* temples at Sapni, sangla, Kinnaur, *Vāsuki Nāga* temple at Chamba and *Nāga* temple at Khajiar could be cited as some of the numerous such examples. The effigies of serpents are profusely inscribed on doorways or iron casts, some of them being carved into the wood-work of the door-frames. Serpent worship is still in vogue in the hills in one form or the other. The Chinese pilgrim Hieun Tsiang when crossing the Indus at u-to-kia-hau-cha, the ancient *udakabanda*, noticed poisonous Nāgas which were "hurtful and brutal beasts occupying the caverns and clefts along its banks." This account testifies to the extent to which the serpents were dreaded and the people in general had taken to their adoration in order to ward off their fatal attacks. Pl. 11 Pl. 43

Buddhism according to Fergusson, adopted tree and serpent worship — and it is a fact not to be ignored to this day—in one form or the other. The Mahabodhi tree at Bodhgaya is one of the prime objects of veneration with the Buddhists. The scenes showing the adoration of Buddha depicted on the gateway of Sanchi, Bharhut and Amaravati project an empty throne under a Bodhi Tree, in place of the Buddha in human form. Tree worship has been quite popular with the Buddhists more so because Buddha had attained his enlightenment under a Bodhi tree. Serpent worship is a feature of religious belief with the people of the hills and more so with the Buddhists of Lahaul, Spiti and Kinnaur, While it would be difficult to determine the oldest creed after the Vedic people, probably the whole land had taken to tree and serpent worship and Buddhism reared its stable fabirc from out of the discarded elements that lay at hand. From 623 B.C. Buddhism steadily increased in importance in the region till the ninth or tenth century of the Christian era, when it was completely driven out of the country and took refuge in the Himalayan Valleys, its last standing point, till it was expelled altogether from the limits of India.

In Lahaul the religion is essentially Buddhism with admixtute of Hinduism, but the former had not always existed universally at the grassroot level, because people had their, *Loong Pai Chos*, (or the religion of the valley) in which they appear to have practiced human sacrifice to please the evil spirits. *Loong Pai Chos* creed has no specific places of worship, but the trees and rocks held in reverence by its followers could be deemed to be such. The creed has numerous followers and in most of their functions neither the Brāhmaṇas nor the Lamas are supposed to attend. Buddhism which tolerated no bloodshed could not completely drive out *Loong Pai Chos* from the valley. It is indeed true that the human sacrifice is no more practiced, but goats and sheep are slaughtered before trees to please the evil spirits the where the water courses are opened in the spring or in festivals at the beginning of the harvest. The distinctions of caste are adhered to by the

people of the Hindu faith and Buddhists are practically free from it. Even at places where Hinduism prevails in the hills, Buddhist practices are held in esteem, leaving no place for a religious conflict. In Lahaul from Koksar down the Chandra and upto the last village of Darcha at the Bhaga, Buddhism is the predominant faith, but from the junction of these two rivers, down the Chandrabhaga river, Hinduism is the creed of the people, though this again is mixed up with Buddhism. In these areas it is therefore a common practice to call for the Buddhist Lama and the Brahman priest, both at the same time, to perform rites to cure very sick persons.

The predominent religions of Himachal Pradesh, as already stated are Hindusim, Buddhism, Jainism, besides other local beliefs like *Loong Pai Chos*, in addition tree and serpent worship, which is common to all the faiths. Hindusim has its own deities of *Śaiva, Vaishṇava, Śakta* as well as *Sūrya* cults, while the Buddhists have their own deities besides the Buddha, enshrined in the Buddhist monasteries and temples. These faiths are so interwoven that sometimes it becomes impossible to distinguish or separate them. This confluence of faiths has created paradoxical situations in the country and more so in Himachal. There are as a result, a number of cases in which the Buddhist deities are worshipped as Brahmanical deities and vice versa. One of the most famous temples of Kulu is that of *Kali* enshrined in the village of Udaipur, in Lahaul. The goddess Pl. 24 is popularly known as *Markulā Dēvī*. A.H. Frances observed that the Buddhists of Lahaul worshiped the goddess *Markulā* as *Do-rje-phang-mo* (Sanskrit *Vajra-vārāhī*), who is indeed a Brahmanical deity *Mahishāsuramardinī* and is revered by Hindus and Buddhists alike. Another interesting feature of the *Markulā Dēvī* temple is the depiction of the scene of Mara's assault on Buddha, seated in *Bhūmisparsa mudrā*. together with the scenes from the *Rāmāyaṇa* and the *Mahābhārata* engraved over the wooden ceilings of the temple.

The *Trilōkināth*a temple at Tunde in Lahaul also has the distinction of commanding reverence from Buddhists as well as Hindus. The temple is believed to have been dedicated to *Śiva* commonly known as *Trilōkināth*a. The temple priests are however of Buddhist faith viz. Lamas. The name of the shrine in Tibetan is *Raspagastha* meaning all seeing god. Two other temples of *Trilōkināth*a and *Pañchavaktra* in Mandi which are sacred to *Śiva* are also believed to be of Buddhist association because *Trilōkināth*a in the valley of *Chandrabhāgā* has been identified with *Boddisattva-Avalokitēśvara* and it has been suggested that the identity of *Śiva with Trilōkināth*a in Mandi and parts of Kangra could be due to Buddhist influence.

On the other hand the presence of Brahmanical deities as objects of worship in Buddhist establishments is quite a common feature. In support of this it may be stated that Frances has published a photograph in which *Gaṇēśa*[43] is shown being worshipped together with other Buddhist deities in Tabo monastery. The Kangra Fort has been predominantly a Hindu edifice, but a Jaina image was found there, which was probably lodged in a shrine there by a Jaina devotee. A Jaina image is also found fixed in the exterior of the Baijanath temple at Baijnatha near Kangra.

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CHAPTER 4

The Temple Architecture

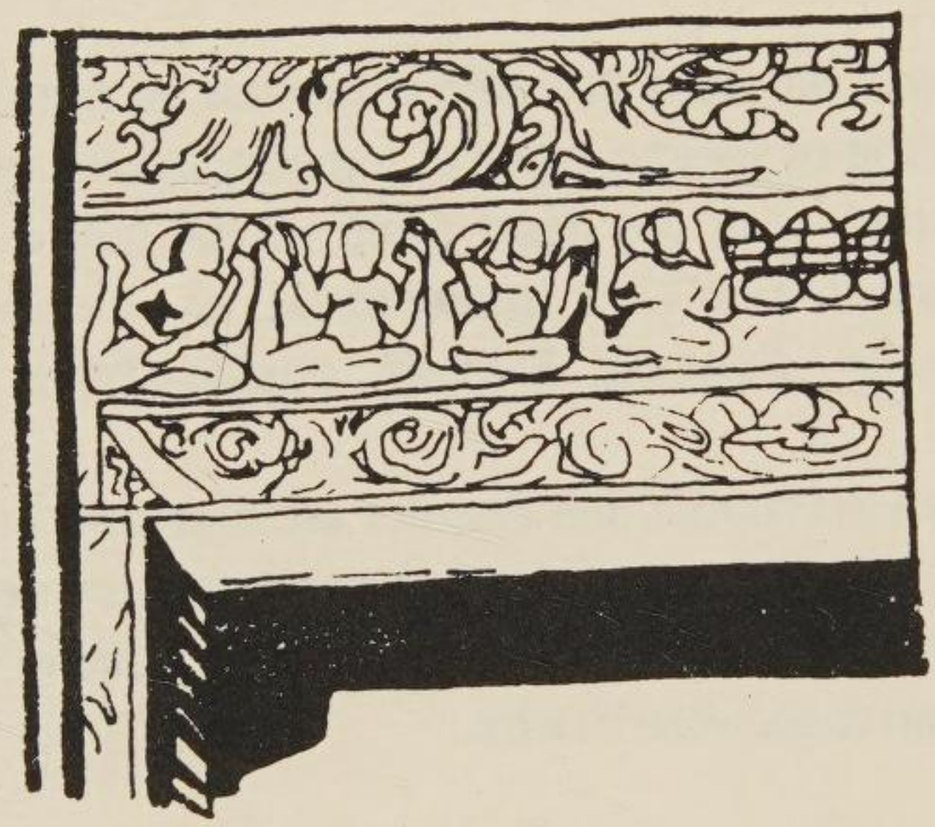
In the preceding chapter it has been possible to discuss, at some length, the provisions in the texts relating to the construction of various types of temples and the types of temples usually found in Himachal Pradesh, together with the description of the deities to which they are broadly dedicated. The land has served from time immemorial, as a confluence of different religious beliefs, including Vaishṇavism, Śaivism, Śaktism, besides other Brahmanical and Buddhist deities.

These temples have rich art motifs and distinct architectural designs, scattered all over the state. While it will be difficult to discuss at length the architectural details of each one of them, an effort has been made to bring out the architectural motifs of some of the important temples in the state. The material has been arranged districtwise.

(1) Bilaspur Temples

Bilaspur is credited with having possessed some of the magnificent *Śikhara* temples which
D- 15 portray the rich cultural heritage and are submerged in the dam waters in old Bilaspur. These temples embellished with architectural elements of exquisite finish and grace, form an astonishing fineness, by their links between the magnificent past of these hills and the plains. These temples portray a rich tradition of Indian art from the seventh to the twelfth century A.D.
The chronology of some of these temples is tabulated hereunder:-

Description	Presiding Deity	Remarks
Śikhara Temples		
(1) Shaṇmukhēśvara temple, Bilaspur	Śiva	Belongs to the 7th century A.D.
(2) Raṅgānātha temple, Bilaspur	Śiva	Can be dated back to the 8th-9th century A.D.



D -15 Panel from *Shanmukhēśvara* temple, Bilaspur.

Dome Shaped Śikhara Temples

(3)	Nainā Dēvī Temple, Distt. Bilaspur	Image of the Goddess	Built by Raja Birchand
(4)	Hanumana Temple, Bilaspur	Hanumāna	The temple can be dated back to the late medieval times.
(5)	Gher temple, Bilaspur	-	-do-
(6)	Deosiddha Bālaknātha temple, Bilaspur.	Bālakanātha	Belongs to the 17th-18th century A.D.

Shaṇmukhēśvara temple is dedicated to *Kārttikēya* and could be connected with the vassal state of *Śatadru* (on the Sutlej) under the paramountcy of Harshvardhana of Thaneswar. The repetitive use of angular and cushion mouldings under the plinth of this temple portrays the characteristic similarity with the post Gupta structures of the seventh century A.D. at Sarnath and Sahet Mahet, but the lintel over the door has been treated with the motif of flying figures akin to
Pl. 10 those carved in the *LākshṇāDēvī* temple at Brahmaur.[1] The present structure gives an appearance of a dome shaped temple with a *maṇḍapa* in front crowned by a *kalaśa*.

The temple of *Raṅgānātha* in old Bilaspur town was one of the most impressive *Śikhara* temples of the town, which is now in ruins and remains submerged, atleast for one half of the year, in the waters of Govind Sagar lake. The temple is completely in a shattered condition and no attempt, either by the State or the Central Government has been made for its renovation or transplantation like other temples, facing such a fate at other sites in the country. It may be recalled here that many temples and monuments in the country, threatened by the dam waters have been transplanted by the Central or the State Governments at safer places in the country, some architectural pieces of the temple are preserved in the State Museum, Shimla. The variations in temperature, continued effects of water and silt have eroded and damaged many of the beautifully carved, sculptures, which were indeed the pride of the temple and formed part of it.

In spite of the continued state of neglect which the temple has been facing for decades, the back of the temple still preserve two *dikpālas* standing on either side of its opening. The figure on the right holds a trident, while the one on the left holds a flower. The identification of the deity is not possible, though a bull is seen by his side. Two hands of the figure are missing. The deity
Pl. 6 wears a *jatā-mukuta* and stands in *dvibhaṅga* pose. The image has a serene face and wears a necklace, a sacred thread, besides a *Śri-vatsa* mark on the chest. The figure is carved out of an ornamental *torṇa* and the *jatāmukuta* is enclosed by an arch which is in the stylized form of a chaitya window — a motif in vogue in medieval temples. On the side of the pillar there is another standing figure, possibly a dikpāla which is mutilated.

The temple of *Raṅgānātha* appears to have been rebuilt a few centuries ago, over the remains of an earlier edifice, using the sculptures of the ninth century. Some carvings resembling those of Pratihara period appear on various panels decorating the plinth level of the temple. At the time of reconstruction, the temple was dedicated to *Śiva* and a *liṅga* was under worship there. A life size image of *Nandī* was placed in front of the temple, which was removed to the new township.[2]

The structure of the temple of *Raṅgānātha* has a distinctive style. According to Goetz, the temple is unique, in so far as it is the only Indian counterpart of Chandi-Asu in Java.(3)

In the same temple complex there are two more temples, one of which is known as Dandhuti temple in a bigger size built in dome shape with pointing work. It is a *Śikhara* type of temple and on its outer walls there are brackets which must have contained images of deities, which are no more traceable. The *Śikhara* of the temple as usual in crowned by *kalaśa*. By the side of this temple, there is a smaller temple, having a vault design (arch-like dome) suggesting influence of Mughal architecture. Even the bigger *Śikhara* type temple has the dome like apperance, though the arrangements in the interior of the cells are almost identical with that of the other *Śikhara* temples. Pl. 7

The *Hanumāna* temple at Bilaspur is also a *Śikhara* shrine with a *maṇḍapa* in the front. It is a stone structure with *āmalaka* at the top. The temple has a raised plinth and is accessible by a few steps. The *maṇḍapa* is a square structure with a pyramidal roof with a circular column at the top crowned by the floral disc (*āmalaka*). The temple which belonged to the seventeenth century A.D. has been completely submerged in the Nangal dam water. Pl. 8

The Gher temple too has a dome like architecture and is crowned by a *Kalaśa* placed over a circular *āmalaka* at the top. Though built in stone, the temple is a beautiful piece of architecture of the seventeenth century A.D. The temple is adorned by a *maṇḍapa* in the front, which is a square structure and resembles the *maṇḍapa* of *Hanumān* temple described above. Pl. 9

The temple of *Deo-Siddha Bālaka-nātha* is situated at a distance of nearly 50 Km from Bilaspur. This is absolutely a new cult unconnected with *Vaishṇava, Śaiva or Śakta* cults, or even Buddhism, to which the temples in the state are mainly dedicated. The cult of *Bālaka-natha,* also known as *Deoth Siddha* is of local origin and there are two different legends connected with its origin.

According to one legend the *Deoth Siddha* used to work as a cowboy to a landlady at Talai Village and was daily served with maize bread and butter milk by the lady. One day the villagers complained to the landlady that their crops had been damaged by the cattle under the care of the cowboy, due to his negligence. To show the damaged crop, they took the lady to the fields. But to their surprise the crops which were claimed to have been damaged were found to be much better than the undamaged crops.

According to the other legend, Saint Gorakha Nātha, on observing the miracle detailed above sought the cowboy's permission to become his disciple, but the boy declined to accept a disciple. The cowboy, however, then resolved to proceed to the forests together with the landlady. On reaching a certain spot near a tree, he made the lady to peep through the hollow of a tree and to her surprise the butter milk and the maize breads served by the lady to the boy for over twelve years were found there.

The boy thereafter left the habitation and retired to a cave for meditation. After some time people found a flame coming out of the cave. When they approached the cave, they found the cowboy meditating there. Thereafter he was known as Bālaka *Nātha or Deoth Siddha* - "the light of the truth", and a temple was built on the spot.(4)

Besides the temple, there is a famous shrine about 20 Km from Bilaspur, in the Sadar tehsil named after the sage *Mārkandēya* who lived and practiced austerities there. According to a legend a tunnel connected *Mārkaṇḍēya* and *Vyāsa* caves and both the sages visited each other

through the sub-terranian path. The water in the spring situated close to the caves is believed to be useful in curing skin diseases.(5) The *Vyāsa* cave on the other hand is located at the foot of the new township, which is also considered to be a place of pilgrimage.The most notable place of worship in the district is the temple of *Nainā Dēvī* situated on the hill top of that name which rises some 915 metres above the sacred town of Anandpur Sahib in Rupar district of Punjab. The temple stands on the very summit of the hill above a small bazar, and is reached by a long flight of stone steps. It is about 15 Km from Ganguwal and about 18 Km from Anandpur Sahib. Until lately it was a tiring process to climb the hill on foot, but recently a motorable road has been constructed up to the foot of the steps. From its situation at the top of the triangular hillock it commands a grand view of the holy Anandpur Sahib Gurdwara on the one side and the Gobind Sagar on the other. The temple was built by Raja Bir Chand. According to the legend, during the reign of the Raja Bir Chand, Nainā, an Ahir, was herding cattle on the flat summit of a hill above Jandbhari when *Nainā* observed that his cows were voluntarily dropping milk upon a white stone. He informed the Raja, who proceeded to the spot, and there found a beautiful image of the goddess *Durgā*, close to the stone. A temple was forthwith built, and called *Nainā Dēvī* after the Ahir. There are other interesting legends about the genesis of the temple of *Nainā Dēvī* — which could be the powerful *Śaktipītha* of the by-gone times. According to one of the legends *Śiva* after the self-immolation of *Sati,* in the sacrifice of *Daksha* carried the body of his consort over his shoulder roaming about here and there. Then in order to pacify the lord, *Śani* and *Indra* stealthily entered the body of *Satī* and dismembered it piece by piece. Wherever any of the limbs of *Satī* was dropped, it was converted into a powerful *Śaktipitha*. One of the eyes of *Sati* was believed to have been dropped at this place, earning it the name of *Nainā-Dēvī*.

(2) CHAMBA TEMPLES

The various types of Pentroof temples in Chamba district are tabulated below:-

	Description	Presiding Deity	Remarks
Pentroof Śakti Temples			
1.	Lākshṇā Dēvī Temple, Brahmaur	*Durgā-Mahishāsuramardinī*, Bronze image of the Goddess	Probably belongs to earlier date but the image of *Mahishāsuramardinī* was presented by Meruvarman in the 7th century A.D.
2.	Śakti Temple, Chhatrari	Brass image of standing *Śakti Dēvī*	Belongs to 7th century A.D (Meruvarman)
3.	Markūlā Dēvī Temple, Udaipur	*Durgā-Mahishāsuramardini*	The temple belongs to 1028-63 A.D.

4.	Dēvī Temple Swaim	*Durgā* image as killer of *Śumbh* and *Niśumbha*,	Belongs to circa 11th century A.D.
5.	Chāmuṇḍā Dēvī, Mindal	Black stone image of the the Goddess *Chāmuṇḍā*	-do-
6.	Mūlāsanā Dēvī Temple, Parthi-Udaipur	Stone image of the Goddess *MūlāsanāDēvī*	Belongs to 1681 A.D.
7.	Chāmuṇḍā Dēvī Temple, Dēvī Kothi	Image of *Chāmuṇḍā*	Belongs to 1754 A.D.
8.	Bhrāmarī Dēvī Temple, Brahmaur	Stone image of the Goddess.	The temple was built in 18th century A.D.
9.	Bahattar Dēvī temple, Hal-Gudyal	Stone image of *Śītalā Dēvī*	-do-
10.	Jwālāmukhī temple Sanch	Goddess Kālī	The temple was built in 18th century A.D.

Pentroof Śiva Temples

11.	Chandraśekara temple, Saho	Stone *Śivaliṅga*	Was build in 10th century A.D.
12.	Śiva temple, Harsar,	Metal bust of *Śiva*	The temple belongs to 16th-17th century A.D.

Vishṇava Temples

13.	Vishṇu temple at Saho	Three headed image of standing *Vishṇu*	Belongs to late medieval times.
14.	Nārayāṇa temple, Udaipur	Marble image of *Vishṇu*	Built in 1720 A.D.

Other Pentroof Temples

15.	*Gaṇēśa* temple, Brahmaur	Brass image of *Gaṇēśa*	The image belongs to the period of Meruvarman i.e. 7th century A.D.

16.	Bijat temple, Sarahan	Image of *Bijata* deity	Can be dated back to late medieval times.
17.	Nāga temple, Khajiar	*Vāsukī Nāga,* image	-do-
18.	Brick temple, Brahmaur	-	The temple to which platform belonged, can be dated back to Gupta period.

Śikhara Temples

Sakti temples

19.	Champavatī temple, Chamba	Goddess *Durgā Mahishāsuramardini*	Belongs to the 11th century A.D.
20.	Vajreśvarī temple, Chamba	-do-	-do-
21.	Chāmuṇḍā Dēvī temple, Chamba	Stone image of the goddess *Chāmuṇḍā*	-do- This is a pent-roof temple, resembling other such temples in the area.

Śiva Temples

22.	Manimaheśa temple, Brahmaur	Stone *Śivaliṅga*	Of the period of Meruvarman, 7th century A.D.
23.	Trilochana Mahādēva temple, Gum	Stone *Śivaliṅga*	The original temple was built in about 700 A.D. but the present structure could belong to a bit later period
24.	Trilokināth a temple, Tunde	White marble image of *Avalokiteśvara*	This was initially a Hindu temple which was subsequently (in about 8th century A.D.) converted into a Buddhist shrine. This place is equally revered by Hindus and the Buddhists.

25.	Chandragupta temple, Chamba	*Śivaliṅga*	Belongs to 920-940 A.D.
26.	Gaurī Shankar temple, Chamba	Brass image of *Śiva* and *Pārvatī*	-do-
27.	Tryambakēśvara temple, Chamba	Stone *Śivaliṅga*	-do-
28.	Śiva temple close to Vajreśvarī temple, Chamba	-do-	-do-
29.	Śiva temple, Gumsal	-do-	-do-
30.	Śiva temple, Kharmukh	-do-	-do-

Vaishṇava temples

31.	Lakshmī Nārāyaṇa temple, Chamba	Preserves marble image of *Lakshmī*	Built by Sahilavarman during 920-940 A.D.
32.	Lakshmī Dāmōdara temple, Chamba	Marble image of *Vishṇu*	-do-
33.	Narasiṁha temple, Brahmaur	Brass image of *Narasiṁha*	Built in 940 A.D by Tribhuvanarekha.
34.	Hari Rai temple, Chamba	Four headed image of *Vishṇu*	This temple belongs to the 11th century A.D.
35.	Bansīgopāla temple, Chamba	Image of *Krishṇa* in black marble	Dates back to 1595 A.D.
36.	Sītā Rāma temple, Chamba	Stone image of *Sītā, Rāma* and *Lakshmaṇa*	Built by Baltu a nurse of Raja Prithvi Singh (1641-1644 A.D.)
37.	Udaipur temple, Chamba	Marble image of *Vishṇu*	The temple was built in 1720 A.D.

38.	Radhā Krishṇa temple, Chamba	Images of *Radhā* and *Krishṇa* in white marble	Built in 1825 A.D.
39.	Śri Rāma temple, near Chauntra, Chamba	The temple is dedicated to *Rāma*.	
40.	Balabhadra temple, Chamba.	*Vishṇu* image	The temple dates back to the period ofBalabhadravarman.

Lākshṇā Dēvī Temple, Brahmaur

The temple of *LākshṇāDēvī* is dedicated to the goddess *Mahishāsuramardinī* and belongs to
Pl. 12 the late Gupta period. This is one of the very few temples in the area which have been handed down to the present times in a good state of preservation. The reason is that its cult was never seriously interrupted.

The Goddess remains installed in the form of a brass sculpture which is 91.46 cms in height over a pedestal which as a height of 23 cms. *Lākshṇā Dēvī* is a local name of the Goddess commonly known as *Bhadrakālī, Vaishnavi, Mahishamardinī* or *Mahishāsuramardinī, Chaṇḍī, Chaṇḍikā* or *Chāmuṇḍā*. The sculpture belongs to Meruvarman period, which is evident from the following dedicatory inscription.[6]

1. Aum: *Mōshunasva Gōtrādityavansa Sambhūtā*
Śri Āditya Varma Dēva prapōtra
Śri Bāla Varma Dēva Pōrta
Śri Divākara Varma Dēva Putrēna

2. *Śri MēruVermana ātma puṇya vridhayē*
Lākshṇā Dēvyārchechavkarapitan
Kārmmiṇa Guggēna.

"Aum: This image of *Lākshṇā Dēvī*, for the increase of his own virtue, was dedicated by Meru Vermma Dēva, the son of Śri Divakara Varma Dēva, the grandson of Śri Bala Verma Dēva, the great-grandson of Śri Aditya Varma Dēva, of the race of Mohsunaswa, and family of Aditya, Made by Gugga."

The posture in which the image of *Lākshṇā Dēvī* is installed in the temple has been described in the *Mārkaṇḍēya Purāṇa*[7].

"The Goddess jumped on to the great demon, attacked him with her leg and struck at his neck with her trident". This form of the Goddess, which was the product of the Gupta period, had widespread application during those times. Similar representations of the Goddess can be traced from the Udaigiri caves near Vidisha, Gupta temple of Bhumra, the Chalukyan art of Badami Caves, besides in the art of early Rashtrakutas. The goddess, in the case of the sculpture at

Brahmaur, follows the same pattern. She puts her right foot over the head of the buffalo, after having run her trident into his neck. She lifts up the buffalo with the tail held in her left hand almost vertically. The goddess wears a high *jatā-mukuta*—crown of the matted hair—or rather an immense wig, the hair having been piled up in a slight protuberance bound together by strings of pearls and various pieces of jewellery, thence to fall down on the shoulders and neck in innumerable strands, a pearl studded girdle pressing in the belly, and a skirt of very fine muslin decorates her. A shawl falls down from her shoulders in innumerable fine folds and she wears a necklace of golden disc which hangs from a string of pearls and jewels, besides armlets, anklets and wrist. Her eyes are inlaid with silver and she has four arms. In the right arms she holds a trident and a sword, while in the left hand, a bell and the demon's tail. Pl. 14

"The plan of the *Lākshṇā Dēvī* temple differs from that of the *Śakti* temple at Chatrāri in as much as that in front of the shrine of *Lākshṇā Dēvī* an ante-room is found, the two being enclosed within a solid wall or rubble and wood masonry which has replaced the verandah. The facade of this building is of particular interest, in the style of its decoration and exhibits a close affinity with the architecture of Kashmir and Gandhara and, indeed, show traces of classical influence peculiar to the monuments of the north western region. In its general lay-out the temple follows the average pattern of the later Gupta temples, such as in the Himalayas which still survives in the much later wooden temples of Kulu. Under the ridge beam of the roof we notice first of all the angular pediment with trifoiled arch, a characteristic feature as supposed by Cunningham, the figure of *Sūrya* the sun god, as is evident from the position of the legs. His twelve arms holding various attributes are presumably indicative of the twelve months of the year. The seven crouching figures along the base of the triangle probably represent the seven days of the week.

"Here as well as on the architraves between the pediment and the doorway, we find an arrangement frequent in the Graeco-Buddhist art of Gandhara; rows of figures in arched niches separated by dwarf plasters. In the lower most row of the figures are amatory couples, which can be traced to Graeco-Buddhist examples. A row of supporting crouching figures, frequently met within Gandhara sculpture and corresponding to Atlantis of classical art can also be seen."

"The ornamentation on the lintels and jambs of the doorway is of purely Indian type. Over the entrance we find a double row of garland carrying flying figures, presumably meant for Gandharvas. In the upper row each one of these figures is accompanied by a female figure seated on its hip. Along the jambs standing figures are placed, which are difficult to identify owing to their decayed state. On both sides of the threshold the river goddess *Gaṅgā* and *Yamunā* are still recognizable, each holds a water-vessel and a lotus stalk and standing on their vehicles the crocodile and the tortoise. Many winged dragons[8] adorn the upper corners of the doorways. Pl. 13

"The temple, however, preserved the masterpieces of wood carvings, still most impressive despite the adversities both natural and climatic, it had been facing over the past many centuries. A richly carved frame decorated the entrance, on which rests the three storeyed pediment and crowned by a triangular gable. Inside, there is a rectangular *maṇḍapa* supported by four pillars inter-linked by the railings on both sides. Behind the *maṇḍapa* there opens a quadratic cells against the richly curved entrance between two other pillars, enshrining the brass (*ashtadhātu*) image of the goddesses.

"It is not easy to describe the facade of the temple; for the snow and rain of thirteen centuries have utterly corroded even the resistant deodar wood, so that only stronger fibres of the carved surface remain. Thus from the same distance, the figures, deeply carved, appear quite distinct but if one approached in order to study the details, the definition becomes more and more indistinct. For an exact explanation of the Indian religious images, the identification of their costume, hair style, crowns and various emblems is necessary but only an approximate explanation of the decoration is now possible in the case of these figures.

"It consists of alternating ornamental and figural frames, successively receding from the enclosing wall to the deep niches of the door proper. The first frame slightly projecting from the enclosing rubble wall is a semicircular moulding curved with rich floral scroll-work. Near the upper corners, where the jambs of the entrance turn into the lintel, it projects to the right and left, in order to offer room to two winged lions. These lions are treated in a heralding manner, so that their sitting figures rise to a height almost four times the breadth of their basis. The next frame consists of two jams converged with figures and of a flying godlings. On each side there are four deities, each standing on its own pedestal, and at the bottom a kneeling *Yaksha* supporting, with his arms, the whole door jamb. The figures are so deeply carved that they seem to be almost separate sculptures placed in front of the background, but unfortunately they are so badly damaged that they can no more be recognised. The deities of lintels apparently are *Gaṅdharvas,* five couples on each side, each *Gaṅdharva* holding a musical instrument in his hands and carrying his mate, with some sacrificial gifts in her hands, on his back. Only the central figure holds what seems to be a feathered crown. The next frame, again, is a rounded moulding of vegetative scrolls from which, in the centre of the lintel, emerge a *kīrtimukha* mask. Then follows another frame consisting of four standing figures on each side, and of a supporting *Yaksha* at the bottom. These figures are of somewhat smaller size, some of them can still be identified. For, being deeper in the recess of the entrance they have been less exposed to weather. The two figures at the bottom represent the goddesses of the holy rivers: *Gaṅgā,* standing on *makara* and to the left *Yamunā* on a tortoise, to the right. Both are attended to by small servants, who originally must have held a parasol. Of the other figures, one seems to represent a three-headed *Śiva,* another *Vishṇu*, with human, boar and lion heads and a third possibly *Sūrya*. On the lintel, four couples of flying godlings, carry garlands to a central flower (Padma), possibly a symbol of the goddess of the shrine. The inner most broad and flat frame consists of highly stylized leaf scrolls arranged in oblong medallions framed by long stalks for which these scrolls branch off.

"In order to relieve this beautiful entrance from the pressure of the pediment, the latter has been mounted on a long beam anchored in the rubble wall on both sides. It likewise is a very heavy piece, rising in three storeys. The lower most story consists of ten miniature niches of round arches supported by short pilasters with 'pot and foliage' capitals. And in each niche there stands a couple of lovers (*Mithuna*) each in different attitudes of wooing, embracing or kissing. The second story has a similar number of niches, but without arches. These niches are framed by eleven dancing caryatids, standing on consoles projecting above the pillars of the preceding story and again holding the brackets supporting the top story. And in each niche there sits some godling in a miniature chapel with a threefold roof. The last story resembles to some degree the arches depressed and the niches are occupied by squatting figures with human or animal heads (*gaṇas*?).

The projecting cornices of the last two storeys are decorated with a freize of suspended knobs (*opali*) a motif also found in other hill temples.

"On the pediment rests the gable, a triangular panel enclosing a trafoiled niche in which an impressive deity is seated. The gable is supported by a frieze of nine deities sitting, with crossed legs, in very low arched niches. Apparently these are *Navagrahas*(Nine Planets). The other two side of the triangle are ornamented with a rounded cornice moulding of highly stylized scales or leaves. In the arch *Vishṇu* is sitting, holding up by his *vāhana Garuḍa*, while on both sides two rather distorted *chāmara* (fly whisk) bearers are standing. *Garuḍa* with very strong legs and almost prostrate, is quite inconspicuous, hardly more than a variant of the *yaksha* on the pediment. *Vishṇu* with three faces (bear, human and lion) amidst a mass of ringlets, once had twelve arms holding in their hands the symbols of his power, though now many of them are broken. Of his right arms the upper most holds a parasol, in the second probably a mace or a lotus flower, the third an arrow, the fourth rests on an attendant, while the last two are lost; of his left arms, the upper most carries a lotus or a trident, the second a disk, the third a bow the fourth rests on another attendant, and the two lowermost are likewise broken.

"The interior of the temple is much simpler. The pillars of the *maṇḍapas* are plain quardrangular wooden parts upto about two thirds of their height. Then a broad and two small ringbands decorated with *Kīrtimukha* masks, flower and string-courses, then a coping covered with lotus petals, and at last a single pot and foliage capital and a flower decorated abacus can be identified. The *Śrīdhara* bracelets above are decorated with a central piece (on top of the capital) representing some Hindu god with his *Vāhana* sitting in a niche, formed by two miniature columns and a round arch rising from snouts of two *makaras*. The lateral pieces which only slightly round off at the lower edge of the end, have relics of flying minor deities, and, on the level of the arch, a decorative frieze ending in a scroll. The ceiling is of lantern type so common in India. By covering each corner with a triangular slab extending from the centre of one side to that of the next, the square of the ceiling is reduced to a smaller diagonally placed square; which is again reduced by the same procedure until the central opening has become small enough to be covered with a single slab. These slabs are richly carved with ornaments, geometrical borders along the edges, and *makara* motifs in the centre of the triangles. The central slab finally is filled by an immense lotus rosette, the various rows of petals of which are partly treated in a naturalistic manner, partly dissolved into various other ornaments.

"The entrance to the inner sanctuary repeats the decoration of the exterior entrance in a much simplified form. The moulding is covered with a scale pattern at a few points interrupted by square panels decorated with rosettes. The rather narrow second and the very broad last innermost frieze have rich, but very uniform decoration of leaf scroll, which in this case is not divided into medallions by the spirals of the connecting stalk".[9] *Lākshṇā* is mentioned in the *Vaṁśāvalī* (*Śloka* - 46) as *Bhadra-Kālī*, and is also known by the general name of *Bhagvatī*, the feminine of Bhagwan. Apparently she is in the popular belief no other than *Durgā - Parvatī* for she is portrayed in the act of slaying *Mahishāsura* — the much extolled exploit of the goddess. She is four-armed and her right foot is placed on the head of the buffalo demon, and with the trident held in her right hand, she is piercing his neck.

Her left hand raises her body from the ground, another right hand clasps a sword, and then a left hand holds a bell. It is of interest to note that the forked end of the trident assumes the form of a *Vajra*. There is thus a reason to suppose that *Vajra* - the favourite weapon of the goddess and also of *Śiva*, the ancient storm-god is nothing but a representation of the forked lightning, which in a somewhat different shape became the attribute of the thunder-god, *Indra*. The bell is another attribute of the goddess by means of which she frightens her adversaries and is believed to be a symbol of thunder.(10)

The inscription on the image of *Lākshṇā* is of two lines and well executed. It records the
Pl. 14 construction of the image of workman Gugga by order of Meruvarman whose three immediate ancestors are enumerated, together with the mythical and presumably the historical progenitor of his race — *Aditya*, the sun, and the Moon.(11).

The Śakti Temple, Chatrāri

The village of Chatrāri possess a famous *Dēvī* temple, founded by Meruvarman about A.D. 700. At Gum, on the opposite bank, an inscription of a feudatory of the king is found. It mentions "Sivapura," the ancient name of the place.(12)

The *Śakti* temple at *Chatrāri* is one of the most holy sanctuaries of the hills, competing with those of *Lākshṇā Dēvī* at Brahmaur and *Bhavānī* at Kangra. This is one of the oldest temples in the area. Tradition attributes its foundation to Mushuna, the legendary ancestor of the old Brahmaur dynasty. But the inscription on the image mentions Meruvarman, the founder of Brahmaur and another tradition says that the temple was the last work of Gugga, the master-artisan of Meruvarman. This statement is more or less borne by the archeological evidence of the building resembles the *Lākshṇā* temple at Brahmaur in many respects, like the image. The shrine dates back to the 7th Century A.D.(13) But there are a number of differences in its plan and decoration. For it has no separate *maṇḍapa*, but only one large shrine which however, seems to have been subdivided, later into a cell and a *maṇḍapa*. This nucleus is surrounded by an open gallery; i.e. *pradakshiṇā-patha* supported by twelve massive wooden columns. But the space between the columns has later been filled in with white washed crude masonry of rubble blocks and clay, strengthened by a number of horizontal beams. New wooden galleries have been constructed in front and on the right side. The whole structure is covered by an almost flat pyramidal roof of well-cut slates.(14)

Only the sanctuary proper and the once open gallery surrounding it belongs to the original temple. The rubble masonry was last renewed after the earthquake of 1905 and prior to its renovation, it had almost flat gable roof in place of the present pyramidal one. The wooden galleries have the elegant, but decadent forms of 18th century, with columns in which medieval pot-and-foliage capitals, sixteenth century Rajput brackets and the Mughal pillar shafts in the style of Muhammad Shah have been blended into a product of "folk art".

As already mentioned, the original shrine is surrounded by a gallery, supported by twelve heavy pillars of deodar wood, very similar to those in the *Lākshṇā Dēvī* temple at Brahmaur. But their decoration is somewhat richer and more elegant, the design more fluid and variegated and the individual motifs are more interesting, though less numerous. In comparison with the Chattrari

D -7 Line drawing of *Sakti Dēvī*, Chhatrari.

D -8 Line drawing of *yōginī* in the *Śakti Dēvī* temple, Chhatrari

D -9 Line drawing of *yōginī* in the *Śakti Dēvī* temple, Chhatrari

pillars, those of Brahmaur look stiff, geometrical and more clumsy. On the *Śrīdhara* brackets, lions and other animals alternate with flying *Gaṅdharvas,* and stylized flower scrolls of the deities of the central niche panels. On the exterior side, of course, these carvings are very badly corroded by the weather, whereas the fringe of the stalactite knobs (*opali*) along the edge of the roof must have been renewed in the course of time.(15)

The entrance of the gallery and that to the interior shrine are both of the same type as those of *Lākshṇā Dēvī* temple. Yet the rich pediment and gable of the facade of the latter are absent, while the sculptures of the door frames proper are less elaborate. The exterior entrance is rather simple; first a small border, then a decorative freize and finally a set of four, now badly damaged, deities on both the sides. When a pillared gallery round the sanctum was still open, this frame must have stood, almost detached, also in the open. We can trace such arrangements in some later hill temples, though always in connection with a *mandapa* in front, but it is known in the rest of India, and possibly this exterior entrance, though an old piece, has been transferred from another, lost shrine. The door might have thus belonged to the vanished temples of this image.

The entrance to the sanctum is much more interesting. The outermost frieze projects to the right and left at the top corners, enclosing two sitting lions. The next frame consists of two jambs alternately decorated with three standing deities and three smaller crouching *ganas* each. Of the latter, two are ox-headed, two lion-headed,(16) one has elephant ears, and one has a face on the belly. Among the deities, *Kārttikēya* with six faces and a peacock, *Indra* with his *vajra* and the elephant *Airāvata*, possibly also *Śiva* can be recognised on the left, and *Brahmā,* four-armed and with a rosary and vessel in his hand, accompanied by two *haṁsas,* on the right. The lintel again is decorated with flying *Gaṅdharvas,* those in the centre holding a crown, the rest various unidentified objects, each carrying his mate at the back.

On the jambs of the next frame again, four, somewhat smaller standing deities are represented in each side. Most of them unfortunately cannot be identified; on the left jamb (from top to bottom) a figure holding an object, possibly a garland, veil or noose (*vāyu* or *yama*) and four arms holding his emblems i.e. the disk, conch, lotus, and mace, and at the bottom, the river goddess, *Gaṅgā;* on the right jamb, an unidentified goddess; and finally the river goddess *Yamunā*. The corresponding lintel shows thirteen sitting figures, most of them four-armed and as the tenth from the left, a big head in profile, with matted hair and well executed ear-rings. This permits the group to be identified as *Navagrahas* including *Rāhu,* the dragon who causes the eclipse of the moon, and on the right, the four *Lōkpālas,* the guardian deities of four cordial points. The innermost frame, finally, is decorated with highly stylized scroll work sprouting from long drawn creeper spirals growing out of the mouths of two *Yakshas* at the bottom.

The goddess(17) *Śaktī Dēvī* stands on a big lotus, with reverted over-ripe petals, such as is a very common convention in Nepalese and Tibetan art. She has a very slim, elegant, body covered only with a transparent skirt falling n down to the ankles and forming some folds between the legs, held by a rich belt (*mēkhalā*) with a kind of girdle and string of pearls of the same type as that worn by *Lākshṇā Dēvī*. The scarf hanging over her shoulders, her necklace, armlets, bracelets and ear rings are of the same sort. But besides these, a long string of pearls hangs down from her neck between the heavy breasts to her thighs. On her head, she wears a high diadem, consisting of golden circle decorated with two jewelled flowers above each ear, from which bands Pl. 16

flow down, and a pile of five jewels above the forehead from which plumes emerge to the right, left and top. In her two right hands *Śakti Dēvī* holds a lance, (*Śakti* - a lance has all power and energy) and a lotus (*Life*) in her hands, a bell and a snake.

There are different stories about the image, in various accounts.[18]

The temple of *Śakti Dēvī* at Chatrari belongs to the same period as that of *Lākshṇā Dēvī*
D-7 temple. The outer door-way, however, is evidently a later addition and the coarse frescoes on the walls of the cells are of quite recent date. The ornamentation of the inner door is very similar to that of *Lākshṇā* temple.[19] The temple also preserves beautiful mural paintings depicting scenes from
Pls. 17-22 *Krishṇa's* life, the *Rāmāyaṇa*, as well as exploits of other deities. These paintings add to the importance of the temple.

There are also two small statues of *Yōginis,* attendants of the mighty goddess, represented by
Ds. 8-9 rather stout but short figures, with very short legs, small feet, but big head and fat body, two large staring eyes and a curious smile. They do not represent primitive specimens but specimens of a highly refined tradition in its somewhat decayed state. The treatment of anatomy and posture, the beautifully chiselled costume, the hair style, the jewellery, diamonds, the silver inlaid eyes, the oval halo, the type of the pedestal, all these place them still in the late Gupta tradition, and yet the stout roundness of the figures already has all the rural bias of early Pala and Prathihara art. The excessively short limbs and big heads are however characteristic features of the dissolution of later styles. The artist knew the skill of executing every individual part, but has lost the sense of proportion of the whole. He consequently accentuates the various parts of the figure according to his own notion of the importance of each, emphasizing the head and eyes as the objects of expression and importance. These figures may therefore be taken to be specimens of the traditional style from Gupta to medieval art, the products of the period of indirect Pala influence which marks the fall of the Kashmir empire of Lalitaditya. These may thus be contemporaneous with the Pala bronzes discovered in Kulu. The whole temple is covered with a steep roof of shingles, which cover the sanctuary proper raised to a height of nearly fifteen metres above the ground in a steep pyramid some 792.43 cm. high, resembling the *Śikara* of a temple in the plains. All the roofs are symmetrical, leaning over the north, probably to increase their resistance to avalanches.

Markūlā Dēvī Temple, Udaipur

Margul or Marul — ancient Markul is a small village in Chamba-Lahaul at the junction of Miyar Nala with the Chandrabhaga. Around 1695, it was renamed Udaipur, when Raja Udai
Pl. 23 Singh raised it to the status of a district. The place has the distinction of preserving the unique temple of *Kālī* popularly known as *Markūlā Dēvī*. It does not look impressive from outside but has most impressive wood carvings of the area. It is surmounted by a conical roof.

The main deity of worship in the temple is a silver image of *Mahishāsuramardinī* [20], which is probably contemporary with the later wood carvings on architraves and window carvings, but is of
Pl. 24 a different type. An inscription of the late Śārda characters on the pedestal of the image states that it was cast by one Panjamanaka from Bhadravah in the Sastra year 4525 corresponding to 1569-70 A.D. The image in the temple is dedicated by Thakur Himapala. The head of the goddess is

abnormally big, the legs thin and the body looks bloated. Her *mukta* looks like a ceremonial crown of a Tibetan Lama and her girdle like that of a Lamaistic deity.

The interior of the temple provides an extraordinary view. The carvings on deodar wood do not all belong to the same period but could be roughly divided into early and later groups. The first comprises of the facade the shrine, the ceiling panels of the *Maṇḍapa* and the four pillars supporting the ceiling. The later appear on both sides of the window, the architraves of the ceiling, besides two pillars on the western side opposite the sanctum, have the figures on the facade of the sanctum.

In the second group, two *dvārapālas* are rather crude work, as they are smeared with the blood of the goats and rams sacrificed to the goddess. The four architraves represent various scenes from *Mahābhārata* and *Rāmāyaṇa,* likewise in a rather crude, though somewhat better style. On the eastern side, at the end of the beam, a framing pillar almost looks like a castle. Two warriors standing on their chariots, drawn by four horses each and shooting arrows at each other. To the right, in front, there is a chariot with a monkey figure (*Kapidhvaja*). Behind the warrior sits *Vishṇu* on his *vāhana Garuḍa;* the warrior, therefore, could be *Arjuna*. His opponent who is taking an arrow from his quiver, probably is *Karṇa* the son of *Sūrya*. Between the two there stands a tower-like structure beneath which two foot-soldiers are fighting each other with sword and shield. The next scene depicts a double row of animals, one row placed on top of the other, each consisting of three bullocks, two horses, and two camels, with a driver behind; perhaps the capture of king *Virāta's* cattle by the *Kaurvas*. In the last scene a warrior is shooting an arrow from his chariot at five opponents (in similar position, but seen from the back); between them there are two cows and four flying birds, placed one above the other. The scene probably represents *Duryodhana* or some other *Kauravas* attacking the five *Paṇḍavas*. The treatment of the warrior on the chariot is peculiar, and seems inspired by some idol of *Sūrya*. The gigantic hero, with the charioteer in front, stands on a diminutive chariot, a platform resting on two high poles with lotus-shaped wheels, the horses being squeezed between these two poles. At the end of the beam again there is a tower like pillar. The relief frieze on the western side represents scenes from *Rāmāyaṇa* (*Suṅdarkāṇḍa* and *Yudhdhakāṇḍa*) from right to left. Two rows of five figures each, the foremost being *Rāma* and *Lakshmaṇa,* armed with bow and arrow accompanied by other monkeys. In the next scene*Hanumān* is seen jumping from the top of Mount Mahendra across the ocean, indicated by a pair of fishes, to Lanka. In one left-hand he carries a piece of the mountain, with the right one he holds his tail. This scene refers to a later incident in the epic when *Hanumān* brings the whole mountain with its medicinal herbs, in order to heal *Lakshmaṇa* who had been seriously wounded. In the next scene *Hanumān* is visible in the trees of the Asoka grove of Lanka; then he climbs a tree under which a woman, evidently *Rāma's* abducted wife *Sītā*, is sitting. In a separate compartment three females are presented, probably, the *rākshasas* keeping guard over *Sītā*. In the next scene *Hanumān* addresses *Sītā* seated on a couch and attended to by the *Rakshasis*, one of whom waves a *chāmara* (yaktail flywhisk). In the centre of the architrave a large building of several storeys, evidently intended to symbolize Lanka town, is depicted and, on its roof, *Hanumān* with his tail aflame—the punishment inflicted by the *rākshasa* of the demon town. In the following scene *Hanumān*, sitting on the top of the pillar addresses the giant *rākshas* king *Rāvaṇa*, with his ten heads (the uppermost is that of a horse),

four feet and twenty arms swinging various weapons. On both sides a group of two demons represent the King's bodyguard. The last scene shows the awakening of *Kuṁbhakarṇa,* by beating of drums and cymbals and blowing trumpets at his ears by several people, while elephants are driven over his body. The panel of the northern side depicts *Svayaṁvara of Draupadī* (*Mahābhārata, Ādiparva*). First king *Drupada* of *Pāñchāla* and his queen are seated on the throne, attended, on each side, by a female with a *chāmara*. On both sides the *Paṇḍavas* are standing on the right, three of them, two with sword, *Bhīma*, with a mace and on the left two, one with sword, *Arjuna* with a bow and arrow. In the next scene the king is again seated on his throne, attended with a *chāmara* bearer, who is raising a jewel box with his left hand. Opposite the king stands a lady with folded hands, apparently his daughter *Draupadī*. A man touches her left arm as if to lead her, while a box and a string of pearls are depicted above her. In the third scene *Arjuna* shoots an arrow straight upwards, thus piercing a fish on a pole. In the fourth scene the successful *Arjuna* bends his bow, and in front of him another, kneeling figure (*Krishṇa*) touches with his left hand, the lower end of the bow. Over the latter figure there is a small representation of the four armed *Vishṇu* on *Garuḍa*, perhaps in order to indicate that kneeling figure is indeed the incarnation of *Vishṇu*. In the fifth scene five persons stand in a row, each with a staff in his right and a parasol in his left hand (like the *Vāmana avtāra* on the window relief). The sixth group depicts the *rajabhiseka,* the anointment of the new king attended by four priests of whom one is pouring water from a vessel over his head and another is fanning him. Yet another person, to the left of the group, salutes the king with raised arm. In the last scene *Arjuna* on his war chariot fights with three opponents, probably *Karṇa, Bhīśma* and *Śalya*.

The relief on the eastern side represents the *Trivikrama* incarnation of *Vishṇu*. He is the chief figure, dominating with the outstretched legs two-thirds of the whole scene. The extended toes of his right foot touch the snake godlings (Nāgas) of the nether region (*pātāla*) whereas his left leg, swung up with overwhelming energy, reaches *Brahmā* in the heaven of the gods. Beneath *Trivikrama, Vishṇu's* initial disguise as a dwarfish (*Vāmana*) *Brāhmin* is depicted by standing modestly holding a parasol in his left hand before the *asura* king *Bali* who sits on a small throne with his warriors carrying sword and shield. *Vāmana* requests *Bali* for as much ground as he might cover with three steps, and *Bali* solemnly consents. The disguise falls, and the god seizes the three worlds. His lower foot passes over the richly decorated border of the panel at the bottom wherein two *Naga* kings, with many headed cobra-hoods, having their human upper bodies on the double coils of their lower snake tails. Both are four-armed, but three of the lower arms unfortunately are broken, while one upper arm touches *Trivikramas* foot. In the upper region the gods are grouped in three rows, of which, however, the two lower ones are interrupted by an unfinished patch. The gods are not easy to identify, and apparently the sculptor and his priestly advisers have not been well acquainted with the intricacies of Hindu iconography. The figure in the right upper corner, near *Trivikrama's* left foot must be *Brahmā,* three-faced (the fourth face at the back being invisible) sitting with the staff rosary, and water-vessel, on two *haṁsas*. But his heads are not bearded. The next figure, holding a trident, rosary (*akshamala*) and a vessel, sits on two parrots. Whereas the trident and rosary are symbols of *Śiva,* the parrot is the *vāhana* of *Kāma*-The next figure, sitting on a buffalo carries the *pāśa* of *yama*. The last figure in the top row, with sword and shield, sits crosslegged, on a prostrate *Yaksha* and might, therefore, be *Kubēra;* but the

iconographic description again does not work out. In the second row only one figure is clear; a four-armed god, carrying a bow and a lotus-flower, an axe (or plough), and a conch, possibly *Balarāma*. The scarf of the next, destroyed, figure might indicates *Vāyu* . The identification of the third figure is doubtful. But in the lowermost row *Sūrya* is recognisable, moving on his chariot drawn by seven horses.

The details of the panel on the western side of the window represent the churning of the ocean (*Amritmaṅthana*) and the defeat of the *asuras*. The panel is divided into seven row of figures of which the six and part of the fifth depict the myth itself, while the upper rows depict the world of the gods, the lowermost one of the underworld (*pātāla*) of the defeated demons. In the sixth row the mountain *Maṅdāra*, resembling a bunch of springs is placed on the back of the tortoise (*Kūrmā-vatāra* of *Vishṇu*) seen in front. The snake-king *Vāsukī* is slung around it, held by two gods in the same and two in the preceding row, and, on the other side, by a sitting *asura* (*Rāhu?)* whose attention, however, is preoccupied with a game, the pawns of which are standing between him and another sitting figure. All these figures wear crowns and royal or divine costumes. In the bottom row there are five more kneeling figures, bitterly lamenting, which look as if originally they had been intended to represent women. The centre of the fifth row is occupied by the wooden frame of a round metal mirror, a likewise lost counterpart of that which once had been mounted on the *Trivikrama* panel. To its left some of the costly objects which emerged during the churning are depicted, the Kalpadruma, Indra's elephant *Airāvata,* and a cross legged figure, possibly *Dhanvaṅtṛi*, the physician of the gods, with his nectar pot. The four upper rows are occupied by the gods; but, with a single exception, only the fourth row depicts individual deities.

In the centre three headed and four armed *Śiva* holding a trident and rosary, mirror and fruit sits on his bull. At his side *Parvatī,* crowned and dressed in skirt and scarf, stands combing her hair. At her feet her lion is lying. To the extreme left there stands a crowned figure, perhaps *Vīrabhadra*, holding a trident and fruit in his two upper hands. His two other hands have been broken. To the right of *Śiva* six headed and four armed *Kārttikēya* sits on his peacock, and on the extreme right stands a man playing an ancient Indian harp, apparently the sage *Nārada.*

The upper three rows consist, each of five male figures sitting with crossed legs, wearing a crown, raising their right hand in *abhayamudrā* and in the left holding some divine emblem, a trident, a staff decorated with a skull, a plough, a flower, a flag, an arrow, a battle-axe, a sword, etc. Only the figure in the right upper corner wears no crown, and its big head, with protruding eyes and a broad grinning mouth is severed from the body. In the left corner, on the other hand, stands a young figure in *ālīḍha* position, carrying in his four hands a disk, flowerbud (?), a mace and a conch. This could be *Vishṇu* while the figure at the other corner could be of *Rāhu.* The other thirteen figures represent *navagrahas* and the four *lokapālas*.

The earlier wood carving in nine panels are depicted on the ceiling of the *maṇḍapa*. These panels, except the one on the northern side, depicts the Brahmanical deities, besides the flying *Gaṅdharvas* and other decorative motifs. But the most important of these panels is the one on the northern side, which curiously depicts *Māra's* assault on the Buddha seated in *Bhumisparśamudrā* -- a subject which could hardly suit the shrine of the blood-thirsty goddess *Mahishāsuramardinī*. In the centre is seated calmly the Buddha, undistrubed by the forces of *Māra* who along with his other retinue is also accompanied by his two daughters, riding on a chariot drawn by dragons. (21) Pls. 25-28 Pl. 29

To the right the same chariot is seen after his attack has failed. His two daughters support him, while the bow and arrow fall from his hands and the lions drawing his chariot have fallen into disorder.

Dēvī Temple, Swaim

The *Dēvī* temple at Swaim is not of much significance, except for the stone image of eight-armed goddess, which is of quite an artistic value. It represents the goodess in the act of slaying the evil demons. She is represented in her archer attitude. She wears a diadem, heavy ear-pendants and various other ornamentes. She has three eyes and the third one appears on the forehead. With two of her hands, she clasps her formidable weapon, the trident, on the prongs of which struggles a demon who still raises his sword for a desperate blow at the goodess. In her remaining three
PI. 30 right hands, she holds a long sword, a *vajra*, and a sword-shaped mace. Two left hands hold a bell and a bow. With her eight hands she seizes the hair of a second demon, armed with sword and shield, who struggles in vain to escape her grip. The two demons are no doubt the *asura* Kings *Śumbha* and *Niśumbha*, whose destruction is mentioned [22] in the texts.

The feet of the goddess are hidden behind a miniature balustrade formed by a row of eight dwarf pilasters. The two central ones support an arch under which a figurine is seated. It occupies the same position as *Aruṇa* — the charioteer in images of *Sūrya*. The Buddhist goddess *Vajra-vārāhī* is also accompanied by a similar figure which is supposed to drive her team of seven hogs.[23] But in this case the meaning of the attendant figure is not quite clear. This could be the figure of the Rānā Bhogata the son of Somata, who was the donor of the image.

On the front of the pedestal, there appear two ferocious lions devouring the buffalo form of *Mahishāsura*. The inscription[24] of two lines in Devanagari character, has been translated as follows:-

> "Hail (this image of) the revered (?) *Bhagvatī* has been made by order of the Rana, the illustrious Bhogata, whose body is adorned with full number of all virtues, the son of Somata, born in the district of Kiskindha".

Chāmuṇḍa Dēvī Temple, Mindal

Chāmuṇḍā Dēvī temple at Mindal is a wood and stone structure with pentroof in hill style.
PI. 31 The temple is dedicated to goddess *Chāmuṇḍā* whose image in black stone is the main object of worship. It consists of a central cell which has two verandahas — one being enclosed and the other open.

The image of the goddess is in black stone in human form, holding the usual attributes. The temple entrance is decorated with nearly twenty hanging bells. The pentroof too is decorated with *kalaśas* of different sizes.

The temple has a copper plate issued by Raja Prithvi Singh in Vikrama 1968 (1641 A.D.), which is currently preserved in *Chamba Museum*. The inscription records the donation of land to the temple, English version of which is provided below:-

> "Om, Hail, obeisance to the holy *Gaṇēśa*. In the year 1698 of the illustrious Vikrama, the month of Vaisakha, the bright fortnight, on the 8th day, the illustrious P.M. Prithvisimhavarman has donated the village called Mindala with the (fixed) boundaries, together with its inhabitants, in Pangi *maṇḍala* to the holy divinity *Chāmuṇḍā* out of devotion to her....."

Mūlāsana Dēvī Temple, Porthi, Udaipur-Chamba

The temple at Porthi is dedicated to goddess *Mūlāsana Dēvī* whose image remains installed there. It has some quaint carvings. It also bears an inscription of Raja Prithvi Singh which is datable to 1651 A.D.[25]

Chāmuṇḍā Dēvī Temple, Dēvī Kothi, Chamba

The temple of *Chāmuṇḍā Dēvī* was built by Raja Umed Singh in 1754, as would appear from the Takri inscription cut on the two wooden boards on the side of the entrance.[26] It possesses a number of wood-carvings which have Mughal influence,[27] and similar to those in the *Chāmuṇḍā Dēvī* temple at Mindal. The inscribed metal image of the Goddess is the main object of worship Pl. 32
and is represented in her terrifying form. The English version of the inscription[28] is noted below:-

> "In the year 30 (the month of) Bhadra 21, on that date the illustrious Maharaja Umed Singh has built the temple of the Goddess *Chamunda*. The Superintendent (Sardar) of the temple, illustrious Mian Bishan Singh, the steward Ghamyam the Nilheri and Jagru of Sungal, the carpenters Gurdev and Jhanda, stones Mason Debu of Hail and the Cela (?) Dayal written on 29th of ph. Bliss."

The door lintel has seated image of four-armed *Ganesh*, seated over a *simhasana*.

Bhrāmarī Dēvī Shrine, Brahmaur

Apart from other temples at Brahmaur, which are of great artistic and historical importance, there is a comparatively insignificant shrine of goddess *Bhrāmarī*,[29] close to other temples there. This is an improvised structure of random rubble masonry. Inspite of its being an insignificant shrine, it has its own importance, in as much as the *Bhrāmarī* aspect of the goddess *Dūrgā* has been described in chapter twelve in the *Dēvī Māhātmya*. V.S. Agrawala, however, feels that this Pl. 33
form of the goddess has her historical background, wherein she is associated with her destroying the *asura* named *Aruṇa* by assuming the form of innumerable bees. Though the reference is somewhat obscure, the red colour of the *asura* indicates some foreign tribes of Turuksha origin.

The *shatpad* motif also has a valid reference to horse riders or cavalry soldiers, who on horse-back have virtually six feet.[30]

The reference seems to be to Indo-Scythian or Turuksha cavalry men, whose moving phalanxes of fleet horses proved so efficient and irresistible that the Gupta army formation was reorganised on that model. Reference has been made by *Kalidasa in Raghuvaṁśa*[31] to moving horsemen. There was in fact a Sassanian intrusion towards Sindh an Rajputana in the same time of Shapur as shown in the Paikuli inscription, to avenge which Chandra Gupta Vikramaditya planned invasion of Parsika country.[32] Though the shrine is an insignificant structure, the deity enshrined therein has indeed historical importance. Whether the enshrining of the goddess there has any direct bearing on the episode of *Bhrāmarī* as described in the *Dēvī-Māhātmya* has yet to be established. The performance of the Bhramari aspect of the goddess has been described in the *Dēvī Bhāgvata Purāna* .

Bhattar Dēvī Temple, Hal Gudyal

A small temple dedicated to the goddess locally known as *Bhattar Dēvī* — a form of *Śitalā Dēvī* [33] is situated at Hal Gudyal.

Jwālāmukhī Temple, Sanch

Among the various temples dedicated[34] to the goddess *Kali* under the banner of *Jvālāmukhī*, one is located at Sanch. This is an ordinary temple with a stone image of *Kālī* preserved therein.

Chaṁdraśēkhar Temple Saho

The *Siva* temple[35] at Saho, according to a stone inscription discovered in the village and now preserved in the Chamba Museum, was built by Satyaki son of Bagota, who married Som Prabha of the House of the lords of Kiskindhika. The main deity under worship at the temple is a *Śivaliṅga* commonly known as *Chaṇdraśēkhar*. The temple[36] building has a high slate roof supported by white-washed pillars, and seems to be a modern one. But a close study would reveal that the cells in which the *liṅga* is placed is undoubtedly ancient. The *liṅga* is placed on a large stand square at the top, which is encased in copper sheeting. The walls of the temple are plain. The north wall is pierced by an outlet for the sacrificial water which is provided in the shape of *makara* head. On the south, west and north sides there is an ornamented niche in the centre of the wall. The wall on the south is surmounted by the image of a monkey and contains a stone slab which depicts *Narasiṃha* killing *Hiraṇyakasipu*. On the east side, there are two niches, one on each side of the doorway.

The doorway is the most ornamental part of the temple. The door lintel is supported by two pillars with shafts and capitals of pot and foliage type. The bracket capitals are supported by the supporting figurines. Both sides of the entrance are profusely carved. The lower half of each door

Pls. 34-36

jamb is decorated with a standing[37] figure of *Śiva* in his angry form to the right and the benevolent form to the left. The right hand figure has three faces and six arms. With two of his hands, he holds the end of an elephant headed snake swung over his head. The remaining two right hands hold trident and an object, the left hands holds the heads of two demons. The god wears a long necklace of human skull and a snake as a sacred thread. He stands on a corpse and is attended by two chowrie-bearers. The left hand image represents[38] *Śiva*—four armed. In his right hands he holds a flower and a rosary, and in the left hands a trident and a water pot. He is also flanked by chowrie-bearers.

The roof and the verandah with its twelve neatly stacked pillars are said to have been rebuilt after the temple was damaged by a flood, in 1900[39] A.D. In the courtyard opposite the temple stands a large stone image of *Śiva's* bull *Nandī*. It has elaborate trappings in which demon heads are introduced and decorative coverlet carved with a row of geese on each side and an eight petalled lotus on the top — which could serve as a saddle.

Śiva Natarāja[40] has been carved at the entrance of the *garbha-gṛīha* of the temple.

Śiva Temple, Harsar

The village of Harsar is located 15 km away from Brahmaur on the road leading to Lahaul by Kukti pass. The village has a small shrine in village style, which contains[41] a brass image of two-armed *Śiva*. The image is remarkable in as much as it consists of a bust resting on a base. Pl. 36(a)

The right hand holds a rosary and the left hand a fruit.[42] The inscription consists of two lines and in all probability belongs to the Mohamaden period. The English rendering[43] of the inscription is produced below:-

> "In the year of bliss 58, the 14th of Jyeth, have the Bhagasyani Nathu's sons, Gangu and Kisanu built the Mahadeva at Arsar".

Vishṇu Temple, Saho

There is a small shrine opposite the temple of *Chaṁdraśēkhara* at Saho dedicated to *Vishṇu*. The image of the god has[44] three faces. The central one is that of a human, while those on the right and left are those of a lion and a boar. Such images of the god are not only common in the hills of Himachal Pradesh, but also in Kashmir and other parts of the country. The image has a halo, Pl. 39 which is besmeared with Ganges sand. The deity is standing with two of his four hands resting on the heads of two *chowrie* bearers. One of the remaining two hands holds a lotus while the other one is broken. The bust of a female figurine believed to be of *Lakshmī* appears from the base between his feet. The rest of the slab is carved with miniature figures which are defaced. The four armed *Brahmā* and *Śiva* are found seated on both sides. The remaining figures probably represent the ten incarnations of *Vishṇu*. The image resembles the inscribed brass image of *Vishṇu*, preserved in the Lahore[45] Museum. Fish and tortoise are found to the right. Above the halo

Rāma(?) and Buddha are depicted together with *Parśurāma* and *Kalkī*. The base of the image bears an inscription[46] of four lines, the english rendering of which is provided below:-

> "In the sixth year of the reign of the supreme prince, the king of kings, the supreme lord.....(this) image, Ukukana-svamin was erected by ..... the illustrious Ukukana near the temple of *Rudra*."

Nārāyaṇa Temple, Udaipur, Chamba

The *Nārāyaṇa* temple at Udaipur[47], is situated nearly 5 km below Chamba. This temple is of considerably late type, since it was erected in 1720 A.D. after the depth of Raja Udai Singh. The presiding deity at the temple is *Nārāyaṇa* whose marble image stands installed therein. There are two other images of white marble, flanking *Nārāyaṇa,* who represent Raja Udaisingh and his brother Lachhman Singh. Both of them were murdered on the spot where the temple stands. Besides, there is a slab or a *Satī*-pillar on which the effigies of the four queens with the Raja and the eight maid servants are engraved who committed *Satī* at the Raja's death. The slab corresponds with the so called *Satī*-pillars of Mandi and Kulu. This is the only instance of its kind met within Chamba proper, though such *Satī*-pillars are found scattered all over the state, with crudely carved *figures*.[48]

Ganēśa Temple, Brahmaur

Besides the *LākshṇāDēvī* temple [49] at Brahmaur there is a group of reliefs on a boulder in the Brahmani Nala on Brahmaur-Khani road. In addition to the *Lākshṇā Dēvī* the image of *Naṇdī*, *Ganēśa* and a *liṅga* are also found. The brass image[50] of *Ganēśa* is 85 km. in height and is stated in *Vaṁsāvalī* to have been erected by Meruvarman. Both the legs of *Ganēśa* are broken, but a fragment of drapery, decorated with lotus flowers, is still preserved on the pedestal. The god wears a snake as a sacred thread and has a tiger's or a lion's skin tied round his waist. It is fastened in a knot over his prominent belly. He is three eyed and four armed and holds a rosary and tusk in his right hands, while in the two left hands, a hatchet and a vase of sweets are held. There are a pair of lions on the pedestal, and in the centre a grotesque, elephant-eared figurine is
Pl. 37 crouching in an indecent attitude and resting his hands on a crooked stick. Over it an inscription is placed. A similar type of figurine is noticed on a stone image of *Ganēśa* of the *Viśvēśvara* temple at Bajaura. It probably represents one of *Śiva's gaṇas*, who are often represented with animal heads and human bodies. It is believed that in cave sculptures, dwarfs and *Siva's gaṇas* are represented resting upon crooked sticks. They are often portrayed in indecent attitudes. Possibly the figure in question was originally derived from the *Bodhisattva* figurine commonly found on the pedestals of Buddhist images from Gandhara. On a brass Buddha image from Fatehpur, now in Lahore Museum, the centre of the pedestal is occupied by a miniature Atlant,[51] which has been claimed to be of the same origin. The *Ganesh*' image is, therefore, the most fortunate ɔf Gugga's works, and

the skill with which he succeeded in imparting majesty to the grotesque features of the god, needs admiration. The image has a four line inscription[52], which is reproduced below:-

(i) - *Aum namah Ganapataho Moshunaswa gōtrāditya*
(ii) -*Vaṅśa Sambhuta Śrī Āditya Varmma Prapōtra*
(iii) - *Mahārājadhirāji Śrīmēru Varmmana Karapita Dēva VArmmeyam.*
(iv) - *Karmmina Guggēna*

"Salutation to *Ganapati*: This divine image was dedicated by the supreme Raja Meru Varmma, the son of Divakara Varmma Deva, the grandson of Bala Varmma Deva, the great-grandson of Aditya Varmma Deva, of the race of Mohsunaswa, and family of Aditya. Made by Gugga": The *liṅga* in the collection of this temple could be identified with *Rāmēśvara* or *Sūrya-mukhaliṅga* which is still venerated in Brahmaur. It stands over a large copper *yōni*, once set with some ornaments, as if these might have been silver flowers. They also belong to Meruvarman period.[53]

The temple has a sloping pentroof and *Ganēśa* in the form of a metal image 85 cm in bright is the presiding deity there.

Bijata Temple, Sarahan, Chamba

The temple of Bijata at Sarhan is one of the most remarkable edifices of the hills. Against the picturesque background of the magnificent deodar forest and conical shaped Cheer peak, the place has its own attraction.[54] The temple is dedicated to Bijata deity. It has two parallel rectangular buildings, the lower part of which consists of alternating layers[55] of stone and timbers. The slate covered roofs of both the structures slope down from the sides and project over from the centre. The roofs are covered with planks. Fifteen to twenty cm long wooden fringes, beautifully carved, also called bells, have been hung along the lower border of the planks as also beneath the verandah of the temple, by means of hooks and eaves, which provides an effective decoration. The unknown architect must have borrowed the idea of fringes from the images of icicles which drip over the caves when the snow collected on the lower part of the roof is melted.[56]

The temple has a beautiful wooden verandah with balconies and galleries, worked in the traditional style of nailless framework which is characteristic of Himachal architecture. The frames of niches' and doors preserve beautiful wood carvings[57] with local motifs. Pls. 40-41

The place, besides the wooden temples, has also a *Śikhara* temple, having an *āmalaka* crowned by a *Kalaśa* dedicated to *Śiva* with *maṇḍapa* having a stone slabs roof. The temple is like other *Śikhara* temples in the area with a *bhadramukha motif* decorating a niche in the front. Pl. 42

Nāga Temple, Khajiar

Half way between Chamba and Dalhausi, there is a small lake with a floating island in the centre. The lake is nearly 400 cm. deep. Close to the lake stands a small ancient temple dedicated to Khaju Naga.[58] Pl. 43

Brick Temple, Brahmaur

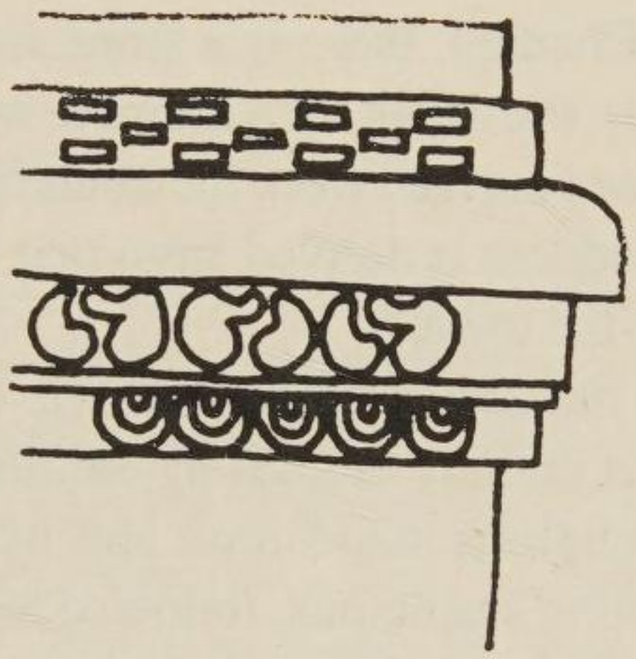
Besides the *Śikhara* and the traditional wooden temples at Brahmaur, mention here may also be made of the platform of a brick temple discovered from the town of Chamba. This platform is now preserved in the Bhuri Singh Museum, Chamba. The temples and images of Brahmaur and the traditional wooden temples of Kulu were patronised by the Brahmapura[59] kingdom. All of these temples are a few centuries old and represent the typical folk art, sometimes adapting Mughal, and early or late Rajput motifs, but generally conserving the strange ornamental designs cosmetics with central Area and Prehistoric Europe.[60] On the other hand, the general plan, layout, and even many decorative motifs on their doors, windows and cornices faithfully conserve the tradition of late Gupta Art.[61]

Champāvatī Temple, Chamba

Close to the royal palace at Chamba, there is a stone *śikhara* temple dedicated to Goddess *Champāvatī*. Tradition holds that the town of Chamba was named after her. But another explanation is that the name has been derived from the abundance of *champaka* flowers. It seems quite likely that the name of the goddess is derived from that of the tree, so that this, in any case, would be the origin of the name of the town.[62]

According to another legend handed down by tradition connected with the founding of the temple of *Champāvatī* is that it was initially erected by Sahilla-Varman in Chamba. His daughter bearing the same name was of religious disposition and used to visit the place of a saint for religious discourse. Her father, getting suspicious, followed his daughter one day to the hermitage of the sage with a drawn sword in his hand, only to find that the place was deserted. As he entered the place a human voice was heard upbraiding him for his suspicions andsaying that his daughter had been taken as a punishment. He was further commanded to construct a temple in her memory on the spot where she disappeared, to atone for his sin and to avert calamity to his family. The temple was accordingly built and named after the king's daughter, who it is believed is worshipped as a goddess. It is regarded as the family temple of the rulers of Chamba State.[63] But the presiding deity at the temple is the goddess *Mahishāsuramardinī* form of *Durgā*, whose image remains installed in the temple.[64]

In verse 70 of *Vaṁśavalī*, however, it is recorded that together with his nine sons, Yugakara defeated the Kshatrīyas in battle and founded on the bank of the Iravati, the town of Chamba which was earlier adorned with Champaka trees and guarded by the goddess, *Champāvatī* who had slain the buffalo and others. It is not clear whether this refers to the king or the goddess. In the first case it should mean that on the occasion of the foundation of Champa, a buffalo and other animals were sacrificed by the king. In the second case it would refer to the slaying of the buffalo-demon (*Mahishāsura*) by the goddess. The latter interpretation seems to be more probable, because the main deity of worship in the temple of *Champāvatī* represents the goddess in the act of slaying the buffalo-demon.[65]



D -10 Platform of Brick temple, Chamba.

The copper-plate inscription of Somavarman and Asta belonging to the temple of Hari Rai and Champavati at Chamba located in Chamba city, is preserved in the Chamba Museum.66

Vajreśvarī Temple, Chamba

A beautiful *Śikhara* temple of goddess *Vajreśvarī* is located at the entrance of the Sarota valley outside the town and is remarkable for its fine sculpture.[67] It is believed to belong to the eleventh century A.D. There is a short three line inscription carved on one of the two pillars in front of the entrance of the shrine. Besides there are eighteen brief one line epigraphs on the outer walls of the temple. An inscription on the pillar records that on the 17th day of Asadha, in the year 92, the work was started in the temple. This work evidently refers to the repairs or renovation of the temple which was probably carried out during the reign of Udaisimha (Udai Singh)[68] .

This is a *Śikhara* temple,[69] built in stone, with a trident at the top. At the entrance gate there are two *dvārpālas* standing with staff held in the hands of each one of them. The main deity of
Pl. 46 worship is a metal mask. In the niches to the exterior of the temple images of four armed *Durgā* seated on a lion and *Vishṇu* in *Vaikuṇtha* form having three faces — human, boar and lion — are depicted. The temple pillars are beautifully carved depicting various deities on them.

There are other short inscriptions under the niches, which seem merely to contain the names of artisans employed in the construction of the temple but gives no definite clue to its date.[70]

The temple has a stone image of *Mahishāsura-mardinī*, a form of *Durgā* standing in *āliḍha* posture, placing her right foot over the *asura* emerging out of the buffalo in human form carrying a
Pls. 44-45 sword and a shield. The trident of the goddess held in her right hand is shown pierced into the asura's body. The goddess has eight arms. In her right hands she holds a trident, an arrow and *chakra*, while in her left hands she holds a shield, a bow and the tuft of the *asura* standing to the left. The fourth hand is broken. She wears a crown over her head, besides large round ear-rings, a necklace, a pendant, armlets, anklets and *kiñjalkinī* — the long garland of undecaying flowers. Her face is ferocious. The traces of the deity's mount lion are available to the right. The image is not of great antiquity, but could be assigned a date around 15-16th century A.D.

Chāmuṇḍā Dēvī Temple, Chamba

The temple is dedicated to the goddess[71] *Chāmuṇḍā* in her terrific form and is the presiding deity of the temple. The temple is located on the hill top. It has a pentroof[72] of ordinary type of temples in the area, but has beautiful wood carvings preserved in it. In the ceiling several panels
Pl. 47(a) have been carved which make the temple artistically important. In those panels four-armed *Śiva* is standing wearing a tiger's skin, holding a trident and a cup in his two left hands and a *ḍamru* in the upper right hand while the fourth one hangs down. The figure of *Śiva* looks like a rustic.

Then *Yaśōdhā* is churning the butter milk and *Krishṇa* is trying to steal the butter. This scene[73] has a lively representation in as much as *Yaśōdhā*, while churning the butter-milk is seen looking backwards. In the rear is a male figure seated in *padmāsana* over a lotus, holding a cup and a vase in his upraised hands. Besides there is a lady standing, holding a parrot in her hand.

The four armed *Durgā* stands, holding a sword in her upraised right hand and an object in the lower right hand. The lion is in the background. She wears a *mukuta* over her head and other usual ornaments besides a *kiñjalkinī* — a long garland of undecaying flowers. Another panel shows *Durgā* holding in her four hands a dagger and a sword, a shield and a trident. The lion is in the background. Pl. 47

In addition there are depictions of the goddess *Mahishāsuramardinī*, *Vishṇu*, *Gaṇēśh*.

Manimahēśa Temple, Brahmaur

This is the largest of the *Śikhara* style[74] temples built in stone at Brahmaur and is dedicated to *Manimahēśā*, another name of *Śiva* . The main deity of veneration is a *Śivaliṅga*, placed inside the temple and surrounded by a number of other small images, including those of *Ganēśa* and *Durgā* with a child in her lap. Pl. 48

The walls of the temple are squared blocks of stone highly decorated, but the cutting is not deep enough which could make them prone to decay on account of heavy rains; some of them are indeed crumbling away. There is a roughly carved inscription on a small slab of white marble, which is indistinct now, and dates[75] back to 1417 A.D. The temple must have replaced an older shrine, which is referred to in the inscription on the bronze bull of Meruvarmaṇ, placed in front of the temple.

The bull *Naṅdī*, the mount of *Śiva*, stands in front of the temple dedicated to *Manimahēśā*. The executing of the brass image of *Naṅdī* is still and rigid with all the features much exaggerated. The installation of the bull is mentioned in sloka-47[76] of *Vaṁśavalī*, which asserts that Meruvarman had recorded on it his royal decrees. The bull is considerable in size, its height being five feet, while the pedestal is 13 inches high. the tail, right ear, and the bell suspended from the neck are broken. The damage was probably done during a foreign invasion but the nationality of the invaders[77] is not known. The English rendering of the inscription[78] on the bull, which is in Devanagri script[79] in three lines, is reproduced below:- Pl. 15

"After that he had himself built a temple like unto Mount Meru on the top of Himvat through the manyfold bliss of (his) good works, an upper chamber (*Chaṅdraśālā*) delightful to the eye, was added to it with various arches (*maṇḍapas*) and numerous ornaments (*chitras*) turned towards the east; in front of it (was set the bull, fat of cheeks and body, compact of breast and hump, the exalted vehicle of god *Śiva*). This is the glorious work the illustrious Meruvarman (famous) over four oceans (tending) continually to increase the (spiritual) fruits of his parents and himself. Made by the workman Gugga". About the founding of the temple by Maruvarman, Vogel observes:

"Unfortunately it is by no means certain that the present temple was founded by Meruvarman. Its style is that of the ordinary *Śikhara* temple; whereas at this early period and in such close proximity of Kashmir, one would expect to find the style of the ancient Kashmir temple which, as we know, was also in vogue in the plains. The facade of the *Lākshṇā* temple has the trefoil arch enclosed in triangular pediment, which form such a typical feature of the

Kashmir temples. This would indicate that Kashmir was known in Chamba in the days of Meru-varman, who, it could be remembered, was well-neigh contemporaneous with the great Lalitaditya, the founder of the famous temple of *Mārtaṇḍa*. It should also be noticed that our inscription seems to imply that the temple of Meruvarman was provided with *maṇḍapa*, whereas the present *shrine* consists only of a cella entered through a porch, to which the appellation can hardly be applied."

The river goddesses *Gangā* and *Yamunā* invariably appear on the two sides of the entrance of the temples of Brahmanical deities. These deities also appear on the entrance of the *Mārtaṇḍa* temple in Kashmir. In one of the Baijnath *praśastīs*, too, it is distinctly stated that the figures of *Gangā* and *Yamunā* were placed at the entrance. In the temple of *Lākshṇā Dēvī* they are carved in wood. In both cases the two deities are distinguished by their mount — the crocodile and the tortoise.

In the temple of the later period usually two female figures flank the entrance to the sanctum. But their true meaning gradually got lost and the characteristic vehicles of the two river goddesses were either omitted or changed into meaningless animals. This is the case in the temple of *Manimahēśa*, where the crocodile and the tortoise have developed into birds, apparently geese. All these suggest a later date for the temple structure, though the bull could undoubtedly belong to the period of Meruvarman.

Trilochnana Mahādēva Temple, Gum

Gum is situated on the ancient road from Chamba to Brahmaur. During the days of Meruvarman, the place was the seat of the Chieftain, Asadha Deva, who owed allegiance to the ruler of Brahmaur. The Kothi of the Chieftain is still preserved at Gum. At some distance from it is a small *Dēvī* shrine surrounded by a large number of *liṅgas*. According to local tradition the number of such *liṅgas* was 101. On the same route there is a stand in the form of a square stone, nearly a metre in length and breadth. Apparently, once a *liṅga* was enshrined there. On the front of this slab, an inscription is cut in bold and well-defined letters. From the inscription it is evident that the ancient name of the place in abut 700 A.D. was Sivapura[80]. The large number of stone *liṅgas* may account for the same. Of the main object of *Trilochaṇa Mahādēva*, only the *liṅga*-stand is left. The English rendering of the inscription[81] is reproduced below:-

"The feudatory chief Asadhadeva resorting to the lotus like feet of the illustrious prince Meruverman (that scion of the house of Mosuna and *Surya* and worshipper of most exalted *Śiva*), has made this pious gift — a shrine of Sankalisa in the midst of Sivarpura — thanks to the service rendered) to the multitude of the gods and ancestral spirits."

That *Śiva* was the presiding deity of Gum is further supported by the oldest epigraphs[82] hitherto found in Chamba territory at Panale Nala, near Gum, a portion of which is dedicated to *Śiva*.

The most interesting image from the site is of *Śurya*, who is shown seated in a chariot driven by seven horses, which is very much defaced. Pl. 49

Trilōkināth Temple, Tunde — Chamba

The temple of *Trilōkināth* is situated in village Tunde on Chamba — Lahaul road. This is a *Śikhara*[83] temple, the body of which is built in stone and the spire of the *Śikhara* is built in small partly moulded bricks. The porch is supported by two graceful pillars with fluited shafts and profusely adorned with carvings. The appearance of the edifice has been completely spoiled because of the clumsy shed like structure, which forms an ante-room in front and also provides *pradakshiṇāpath* around the temple. The structure is completely whitewashed, which conceals traces of decay. Enclosed by the modern outer walls are two more *Śikhara* temples in which a number of wooden masks are preserved.[84] Pl. 50

The temple is dedicated to *Trilōkināth* the lord of the three worlds, which is another form of *Bodhisattva — Avalokitēśvara*. Besides holding other attributes, one of the right hands is held in *varada-mudrā* and one of the left hands has a lotus. On the head there is a seated image of *Amitābha*. The god is seated cross-legged and is about a metre in height.

The temple has some unique features, because the deity, though of Buddhist faith, is revered by the people of other faiths as well. The image is worshipped by the Buddhists and Hindus of the area, including those from the valleys of Lahaul, Ladakh, Zanskar and even from Tibet. The temple is of purely Indian type but could be regarded as a monument of Indian Buddhism.[85]

The officiating priest at the temple is a Buddhist Lama who is appointed by the Rana of *Trilōkināth*. The Rana, though a Hindu, acts as the Manager of the temple.[86]

Chandragupta Temple, Chamba

The *temple*[87] of *Chandragupta* stands as one of the six temples of the *Lakshmī-Nārayāna* group of temples at Chamba. Like other temples in the group, this is also a *Śikhara* temple with an *ardha-maṇḍapa* in the front. The main[88] deity worshipped at the temple is *Śiva* and *Pārvatī* with *Naṇḍī*. Here *Śiva* is shown seated on the bull with the goddess[89] *Pāravatī* to the left of *Śiva*. The image is in a dilapidated condition. There are two deities seated on the top right and left corners of the sculpture, one of which could be identified as that of *Ganēśa*. There is another standing figure of *Ganēśa* holding a rod in his right hand and a plate of sweets in the left. Pl. 51

The temple also preserves the images of *Bhairavas*[90], one of which is shown seated on a dog holding a *khatvanga* with a skull in one of his two right hands. The other right hand is in *varada* pose. The attributes of the other two hands are not quite clear. The other image of *Bhairava* depicts him seated on a human corpse holding a sword and a shield. In both the cases the figures are decorated with upraised *mukutas* and the usual ornaments.

The entrance is flanked by the two river goddesses *Gangā* and *Yamunā*, holding water vessels in their hands.

Gaurī-Shaṇkar Temple, Chamba

This is one of the group of six temples in the *Lakshmī-Nārāyaṇa* temple complex at Chamba, wherein three temples are dedicated to *Śiva* and three to *Vishṇu*. The temple as usual is a *Śikhara* shrine built in stone, and is dedicated to *Śiva* whose bronze image in the company of *Pārvatī* is under worship in the temple. The standing *Śiva* here is four armed, placing one of his left arms over the right shoulder of *Pārvatī*. The other left hand holds an object. In his two right hands *Śiva* holds a rosary and a trident. The god has a conical *Mukuta* and wears all the ornaments besides long garland of flowers. He has no upper garment but the lower garment which hardly covers the thighs, has many folds. A snake is entwined over his body. *Pārvatī* on the other hand stands to the left of the god holding a vase in her left hand and the right hand is held in *varada-mudrā*. She also has a *karaṇḍa-mukuta* over her head and is richly bedecked with ornaments. While her upper
Pl. 52 garment[91] is not quite visible the lower garment falling up to the ankles, is quite transparent, having many folds. She has a beautifully decorated waist-band. She also adorned with a long garland of flowers, which reaches below the knees. The bull *Nandi* with a bell around its neck is shown in the background on the right.

The entrance of the temple has two river goddesses, *Gaṅgā* and *Yamunā* standing in *dvibhaṅga* pose, holding water-vases in one of their hands. Both the goddesses have *mukutas* over their heads besides other ornaments and long garlands of flowers.

The image of four headed *Bhairava* holding an axe in two hands, seated on a human body is installed in a niche. In another niche *Bhairava* has been shown with four arms, seated on a human body. He holds a *pāśa* and a vase in his left hands, while the right ones carry a *Khatvāṅga* and a sword. The goddess *Mahishāsuramardinī* is represented in one of the bracket figures at the temple. She is eight armed. In her right hands she holds a *khatvāṅga*, a sword, an arrow and a trident. The left hands hold a shield, a bow, a cup and *asuraś* head. She stands in *ālīḍha* posture, placing her right foot over the back of the subjugated buffalo and the left foot over the buffalo's head. The *asura* in human form is emerging out of the severed neck of the buffalo. Her mount, lion, is devouring the head of the *asura* to the right.

Tryambakēśvara Temple, Chamba

The temple[92] is in one of the *Lakshmīnārāyana* group of six temples of Chamba and is also of
Pl. 54 the *śikhara* type built in stone. The presiding deity of the temple is *Chaturmukha liṅga* placed in a *yōni* shaped pedestal.

At the entrance gate finely carved sculptures of *Gaṅgā* and *Yamunā*, each holding a vase, are placed on either side of the gate. In both the cases the images have beautiful crowns over their heads, besides other ornaments like bangles, ear-rings, anklets, armlets, bracelets, necklace and waist bands, and the long garland of flowers.

In one of the niches, the image of *Sūrya*[93] is enshrined, in which the god is shown seated holding two lotus flowers in his the hands. *Aruṇa,* the driver, is seen at the pedestal holding the reigns of the horses. Curiously, only three of the seven horses are visible. In another bracket of

figures, *Indra* is seated on the elephant *Airāvata* in *ardha-paryaṅkāsana*. He is four armed and in his left hands he holds a *vajra* and a vase. In one of the right hands he holds an *aṅkuśa* and the attribute of the fourth hand is not clear. The face of the image is badly damaged. Still another bracket depicts a deity seated, holding a double edged axe in each of the two hands.

Śiva Temple Close to Vajrēśvarī Temple, Chamba

Close to the *Vajrēśvari*[94] temple at Chamba, there is a small shrine in stone dedicated to *Śiva* . The temple, besides the *Śiva-liṅga* has a beautifully carved sculpture of three headed *Vishṇu* seated on a *Garuḍa*. Here the Lord is shown seated in *ardhaparyaṅakāsāna*. *Lakshmī* — the concert of *Vishṇu* is seated on his lap to the left. The image is four armed and holds a conch, a *chakra*. a *gadā* and a lotus. The image has a decorated *prabhāvalī*. He wears a crown and the usual ornaments. *Garuḍa* has been shown in half human and half bird form, with wings. *Chowrie*-bearer[95] flanks the god on either side.

On a rock close to the *Śiva*[96] temple, a few human deities, besides *Māruti* are carved. The workmanship of these carved images is not fine as a result of which their identification except for the *Māruti* has not been possible.

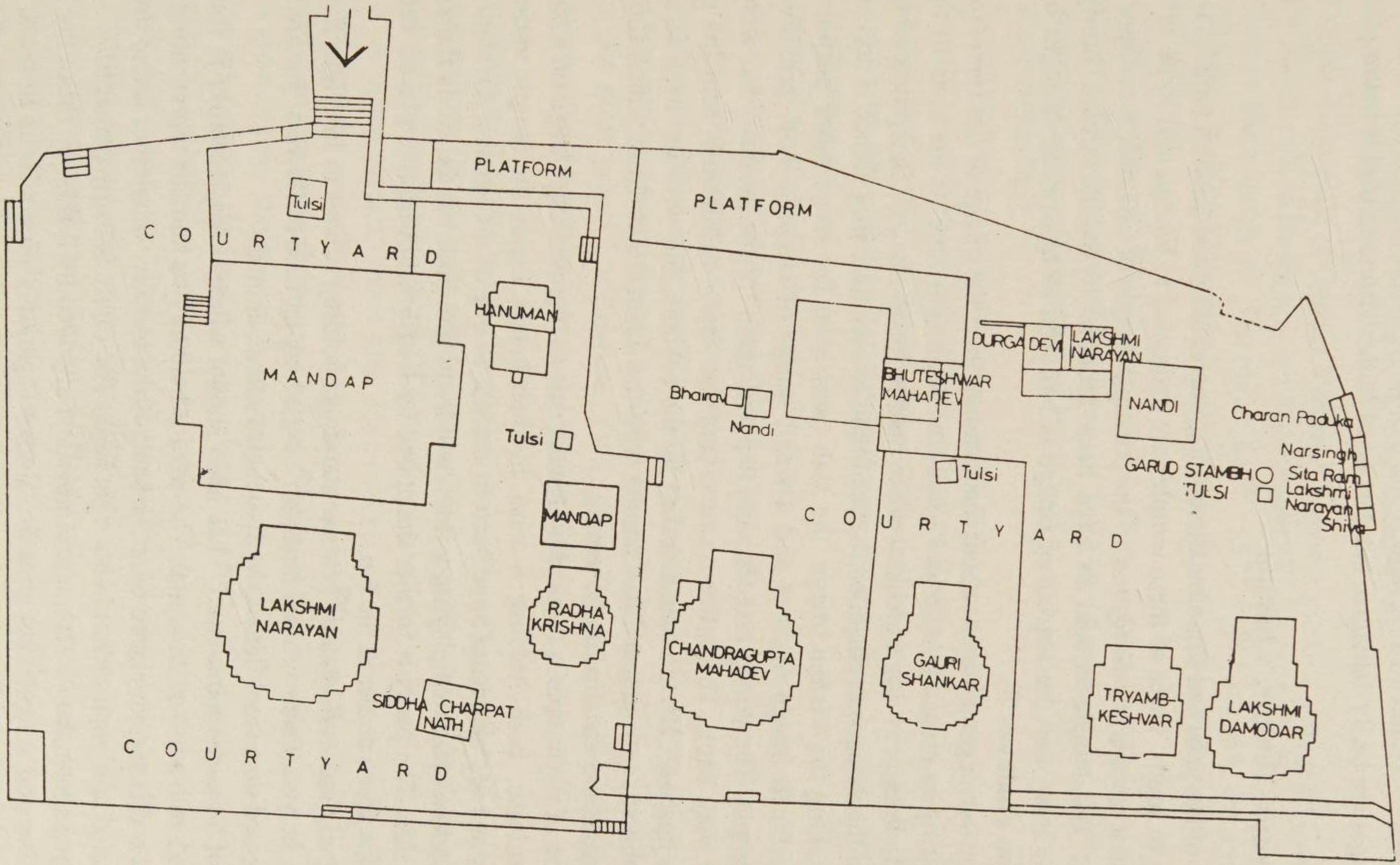
Śiva Temple, Ghumsal

The hamlet of Ghumsal is situated in Sutkar the main valley of Trehta. It contains a small *Śiva* temple built in stone the height of which is 6.6" and the width four feet. The roof of the temple was ruined in the earthquake of 4th April, 1905. The lintel over the entrance gate contains an inscription measuring 11" in two lines. The letters are quite distinct and the language is corrupt Sanskrit. In this temple is enshrined a *liṅga* which is the main deity for adoration. The temple[97] is located over the right banks of the Ravi. The English translation of the inscription is give below:- Pl. 53

> "The Shrine (*Sthāna*) of the illustrious Pajiani Kukadeva, made by the stone mason Panju and Gangu".

Śiva temple — Kharamukh, Chamba

From Chamba on way to Khara-mukh[98] near the checkpost, there is a *Śiva* temple in stone, in *Śikhara* style. The main deity of worship is a *Śiva-liṅga*. Around the temple, there are small niches, wherein images of different deities are placed. In the compound of the same temple, a number of sculptures are placed. One of them depicts goddess *Mahishāsuramardinī* having eight arms. In her four left arms she holds a bow, a shield, a bull and the tuft of the *asura's* hair. In her right hands she holds a sword, an arrow, a trident and another weapon. She stands in *ālīdha* posture, placing her right foot over the back of the buffalo, who stands subjugated, in the front. Pl. 54(a)



D -11 Ground Plan of the Lakshmīnārāyṇa group of temples, Chamba.

The *asura* in human form is emerging out of the buffalo's body. The lion is shown attacking the buffalo from the right.

By the side of the image of the goddess is placed the image of *Vishṇu*[99] with three faces — human, lion and boar — seated on a *Garuḍa*.

Both the images are badly damaged, but the one of *Mahishāsuramardinī* is better preserved.

Lakshmī Nārāyaṇa Temple, Chamba

To the north of the palace at Chamba, there is a group of six stone *Śikhara* temples arranged in a row from north to south. Three of these temples are dedicated to *Vishṇu* and three to *Śiva*. The northernmost is that of *Lakshmī-Nārāyana* — the principal temple of Chamba. It contains an image of white marble. The temple is said to have been founded by Sahillavarman shortly after the foundation of the town and the marble of image is believed to have been brought by his son Yugakara from the Vindhyas.[100] D- 11 Pl. 55

There is a curious legend current about the installation of the image of *Lakshmī-Nārāyaṇa* in this temple. Desiring to raise a temple to *Vishṇu*, the Raja sent nine of his sons to the marble quarries in the Vindhyas, to bring a block of white marble for an image. They procured the marble in their but when the stone was cluselled, it was found to contain a frog. Since it was considered unsuitable for making the *Vishṇu* image, the slab was used for some other purpose like the making of three faced image of *Śiva* and a small image of *Gaṇēśa* now preserved in the Chandragupta temple. The young princes were deputed again for the purpose, but were slain by robbers on their way back. Thereafter on receiving the news, Sahilarman sent his eldest son Yugkara for the purpose. He too was attacked by the robbers, but with the help of a saint, he destroyed the robbers, and returned to Chamba with the desired slab from which the image of *Vishṇu* [101] was made and installed in the temple.

The entrance of the temple is flanked by female deities representing *Gaṅgā* on a *makara* and Yumuna on a tortoise, both holding a vase in their hands. Inside the temple various scenes from *Rāmayāṇa* and *Mahābhārata* have been inscribed. In one of the scenes, *Krishṇa* is shown standing under a *Kadaṁba* tree playing a flute held by him in both hands. He is flanked by two *gōpis* on either side. The panel is further decorated by four bracket figures placed vertically on either side, besides seven deities at the top.

Another panel depicts *Kōdaṇḍa*[102] *Rāma* standing, holding a bow in his right hand and an arrow in the left. he also wears a raised *mukuta*[103] and a long garland of flowers; yet *Śiva* with four arms is shown seated on a stool flanked by two males and an animal.

The scene of *Samudra-maṁthana*[104] has been shown wherein *Nāga vāsukī* is found coiled around a thick rod with a hill as its capital. The *nāga* is held by two humans representing the *Dēvas* and *Asuras*. The rod is shown placed over the back of the tortoise. In another scene three headed *Śiva* is found seated holding a trident in his right hand. The figure is badly damaged.

An interesting scene shows *Vishṇu* as *Anaṁtaśāyi* attended by *Lakshmī*. From the lotus stem emerging from the god's navel, six gods are shown separately on six lotus flowers, which are sprouting from a single stem. This is somewhat of a departure from the texts, according to which only *Brahmā* emerges from the stem of the lotus.

The temple is believed to have been held in high esteem by the rulers of Chamba, because a number of copper plate grants issued by various rulers from time to time, representing donations to the temple or temple priests were found in the temple, which are currently preserved in the Chamba Museum. Some of these copper-plate grants are detailed below:

1. Copper-plate grant of Gaṇēśa Varman[105] records gift of a village to *Gaṇēśacharya*, after the Raja's visit to Badrināth and *Kumba* at Haridwar (1550 A.D.)
2. Copper-plate grant of Pratapasimha[106] (1575 A.D.) records the grant of a village Thahnana by king Pratapasimha to Samju jetu. The boundaries of the donated land are well defined.
3. Copper plate of Balabhadra (A.D. 1592) records donation of some plots of land to a *Brāhmaṇa* named Ṛisha son of *Śivadāsa* of Bhardvaja *Gōtra*.[107]
4. Copper plate grant of Balabhadra (1607 A.D.) records the king's grant of some land at a village called Pura.[108]
5. Cooper plate grant of Balabhadra (1630 A.D.) records the donation of village named Midagha to a *Brāhmaṇa* called Bardana Gokulaśarmaṇ of Kasyapa *gotra*.[109]
6. Copper plate grant[110] of Balabhadra (1637) records the donation of a village Gododa in Yasaura by Manasimha son of Balabhadra, to a *Brāhmaṇa* called Gokulaśarmaṇ of Kaundinya *gotra*.
7. Copper plate grant of Balabhadra, [111] (1641 A.D.) records grants of several villages.
8. Copper plate grant of Prithvisimha,[112] (1546 A.D.) records king's donation of a village Gaila to a *Brāhmaṇa* named Bhūgarbhaśarmaṇa.
9. Copper plate grant of Śatrusimha (1678 A.D.) records[113] the king's gift to land out of his personal property to two Goswamins named Balabhadragiri and Bihārgiri.
10. Copper plate grant[114] of Śrisimha (V.S. 1915-17) records the order of the king for construction of a gate in front of the temple of *Lakshmīnārāyaṇa*.

In the southern wall of the temple of *Lakshmīnārāyaṇa* at Chamba is a projecting niche, with two small stone pillars. On the right hand is incised an epigraph of three lines which records that the niche was provided by Pandita Durga[115] and the barber *Gyānā* around 1579 A.D.

There is another legend about the construction of the temple of *Lakshmīnārāyaṇa* at Chamba. *Gaṇēśa*varman was the son of Anandavarman and Pratapsimhavarman was the son of Ganesvarman. When Pratapasimhavarman began work on the *Lakshmīnārāyaṇa* temple and other deities, he felt great anxiety about procuring money, and consulted his minister about raising funds without vexing his subjects. During the night the Lord of *Sri* (*Nārāyaṇa*) appeared to him in a dream and said: "King, have no anxiety, money has been provided by me". The following day some peasants from the village of Hol came to the king's assembly with sample pieces of copper and reported they had discovered a mine. Then the king restored all the temples.[116]

In the bracket figures on the exterior of the temple, the images of *yama*, seated on the buffalo, holding a noose and a rod in his hands, *Gaṇēśa*, *Sūrya*, *Krishṇa* playing on a flute, Narasihma and other deities are preserved.

Lakshmī Dāmodara Temple, Chamba

Lakshmī Dāmodar temple is situated in the *Lakshmī* [117] *Nārāyaṇa* group of six temples at Chamba and is also like other temples of the group — *Śikhara* temple built in stone. The temple is crowned by *chakra* fixed over a *kalaśa* at the top. The temple has also a pentroof type *maṇḍapa* in the front, which is a wooden structure. There are numerous carvings in the front top of the temple. At the entrance of the temple one is greeted by two images of *Gaṅgā* and *Yamunā* standing over on each side, holding *kalaśa* (purna-ghata) which is an auspicious symbol. A *dwarpālā* is shown standing on either side, holding a staff in both hands and bedecked with usual ornaments, *mukuta* and costumes. Their lower garments have beautiful folds. The temple also preserves a few sculptures, showing erotic scenes.

On the exterior of the temple, there are various bracket figures. One of the brackets preserves a *Vishṇu* image in *Vaikuṇṭha* form having three faces — human, boar and lion, seated on Garuḍa in the fabulous form i.e. half human and half bird. The upper part of the Guruḍa image is that of human, with four arms. In the other two hands he holds a snake in each one of them. The three faced god is shown seated on Garuḍa with *Lakshmī* -- who is seated on the left on his lap. The right hand of *Lakshmī* is placed over the shoulders of the god, while the left one rests over her thigh placed on a cushion. He holds the usual attributes - *śaṁkha*, *chakra*, *gadā* and *padma* and is bedecked with all the usual ornaments and costumes, besides the *vanamālā* and a crown.

Another sculpture of interest is the stone image of four armed *Sūrya* seated in *padmāsana*. Two of his upper right and left hands hold a lotus each, while the lower left hand is in *abhaya-mudrā*, the corresponding right hand is in *varada* pose. *Sūrya's* consort is seated to the left, while *Aruṇa* is seated at the pedestal, driving seven horses. He wears the usual ornaments and a crown and has a *prabhāvelī* at the top.

A stone panel in the temple projects scenes from *Krishṇa*'s life. The topmost panel projects a female deity seated on a lotus. On her right there is a tree while on her left there are two trees. The next panel shows four armed *Vishṇu* seated on a lotus, flanked by a female and a male deity on either side seated on separate lotuses. The third panel is quite interesting in as much as it projects *Krishṇa* kneeling on a lotus and taking out butter out of a pot and his mother *Yashōdhā* holding a stick in her right hand is trying to admonish him. To the right of these two figures is *Vishṇu* seated on a lotus and on the left, *Vishṇu* and his consort are shown seated on two separate lotus seats. The fourth panel also depicts *Vishṇu* and *Lakshmī* together with attendants. The lowermost panel shows *Krishṇa* with cows besides other female deities.

Narasiṁha Temple, Brahmaur

The temple of *Narasiṁha* at Brahmaur[118] is of the same style as that of *Manimahēśa*. It is dedicated to *Narasiṁha*, an incarnation of *Vishṇu*, whose brass image is installed there. Here *Vishṇu* as *Narasiṁha* is depicted seated on a lion throne in *bhadrāsana*. The image is remarkable for its ferocious aspects and terrifying wide jaws. The deity has the head of a lion and a human body and wears a crown over the head, besides having four arms. Two of the arms are held together in front over which the chin rests. The other two arms are raised upwards. There are rings Pl. 38

on all the four little fingers of the hands. He wears a necklace[119], armlets as ornaments. There are traces of an inscription on the pedestal of the image, but the letters are completely decayed and cannot be deciphered.[120] In the *Vaṁsāvalī Śloka* the construction of the *Narasiṁha* temple along with others is ascribed to Meruverman, but this can hardly be correct, because the temple is no longer in possession of the lands specified in the title-deed. The relevant copper plate is preserved in Chamba Museum.[121]

The construction of this temple by the queen Tribhuwana Rekha finds place in the copper plate inscription of Yugakara[122] the son of Sahilya and could be placed in the 10th-11th century A.D. The English translation of the copper plate grant is provided below:

> "Hail, reverence to *Ganapati*. O Thou that art of soul of the earth, the water, the fire, the father and air....ancient and self-created, *Hara, Bhava, Śiva, Śawa. Tryaṁbaka* (three-eyed), *īśāna* (Lord), *Rudra, Trinayana* (three-eyed) *Vṛsbhānka* (bull-marked), o thou of endless forms, reverence to Thee.

"From (his) residence at the glorious Champa, he who reverently remembers, the very devout worshipers of the deities, the twice-born (the *Brāhmaṇas*) and the spiritual preceptors, (him) the supreme prince, the king of kings, the supreme lord, the illustrious and divine Sahila and was born from the womb of the supreme princess and queen, the illustrious and divine Nenna; the tree of whose glory is increased by damming back the great wave of pride (arising from) the uprooting of the host of many-old foes; he, the supreme prince, the king of kings, the supreme lord; the illustrious and divine Yugakaravarman, the prosperous one grants:-

"*Bhu* of *Kohili* land of khani hospice in the *purāṇa* belonging to the village of Vidavika, in the Brahmpura district of his domain. Out of these a field Sabdabagga by name, which was enjoyed by the son of Harihalla Ranika is given in exchange. Also in the village of Grima one *pitaka* of rice is given from the *Vapya* land Kutika, which was (previously) enjoyed by the sons of Rahanka collectively and belongs to the Akutanagavika. Further in the vicinity of the Khani hospice is the Yamalika kitchen garden; out of *vapya* land there, two (in figures 2) pitakas (are given). (These) together with that of Kutika, (make) there (*pi*) and further, half of the kitchen garden.

"He (the king) informs all officials, every *rājā, rānā,* chief justice and all house owners. Be it known to you, neighbouring country people. Land-holders and others, are the eighteen elements of the state. On (the temple of) *Narasiṁha* founded by the queen, the illustrious of divine, *Tribhuvanarēkha* is by formal libation of water (?) this grant bestowed. Having understood (this) let all servants of the king, named and unnamed, observe it, so that, on the authority of the charter issued by us, he (the grantee) should live and cause (his tenants) to live without paying a tithe (to Raja). Let no one offer obstruction.

"Whosoever born of this race, may be king, I enjoin on him not to transgress (this) order. By (its) observance the highest ascetic merit, by (its) observance the highest heaven (will be attained), (its) observance therefore is very important. Whatever sin, from his birth onward, a man commits, it will be cleansed by a gift of land, be it only of the size of cow-hide. He who gives land tilled with the plough, provided with seed corn and fertile, he will be blessed in heaven, as long as light is produced by the sun. He who takes away (the land) is not cleansed (by digging of) a thousand

tanks, by hundred horse sacrifice and obligations, and by gift of a ten million cows. Those who confiscate a grant of land are born black serpents dwelling in the hollows of withered up trees in waterless forests.

"In the year 10, (the month of) Vaisakha, the dark fortnight, the lunar day 10. The messenger of this occasion was record keeper, the illustrious Vivakha (la)...."

Hari Rai Temple, Chamba

Near Chugan gate, there is a *Vishṇu* temple in *Śikhara* style, built in stone. The main deity of worship is that of *Vaikuṇṭha*[123] form of *Vishṇu*, having three faces — human, boar and lion. The bronze image of the deity remains enshrined in the temple. The image is not only superb in the execution, but also remarkable for its naturalistic modelling and muscular treatment of the chest. It is in perfect preservation with all the minute details intact. All these combined add to its importance and splendour. Pl. 56 D- 12

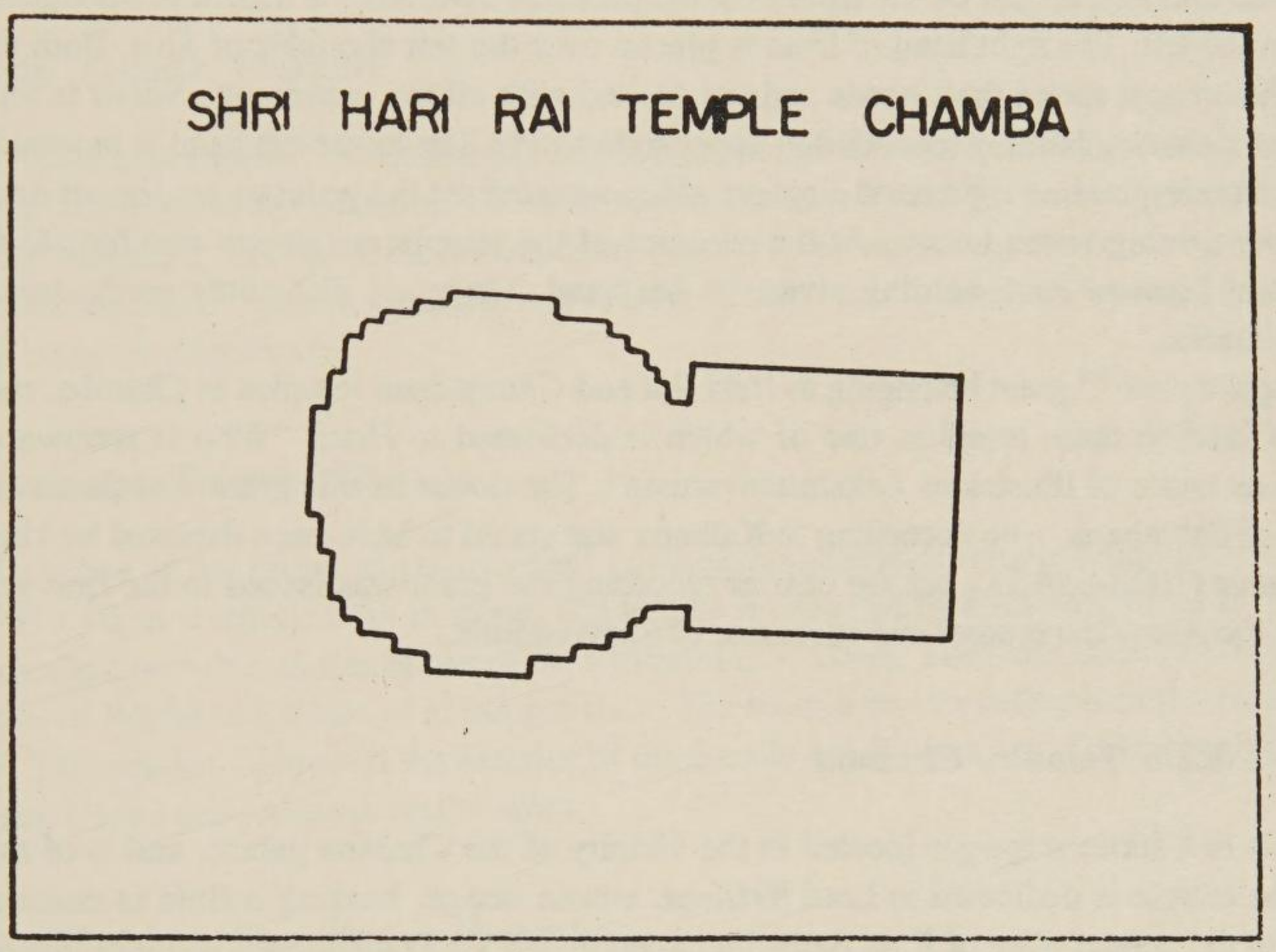
Stylistically, the image is certainly earlier than the second half of the eleventh century A.D. — the date suggested by Vogel. D. Mitra, however, on the basis of the comparison of this image with similar type of images of *Vaikuṇtanātha* found within the precincts of the Avantisvami temple at Avantipur, in Kashmir,[124] assigns a date of 9th-10th century A.D. to the image. The jewellery, particularly the *Mukuta* and the drapery of the image are more elaborate and stylized than the specimens from Avantipur.

The number of four armed images of *Vaikuṇtanātha* like the one at *Hari Rāi* temple, now under discussion, is fairly prolific. In fact this type of *Vishṇu* images are particularly popular throughout the former state of Chamba till very late times. This is the reason why such images are found in abundance in the temples in the area. However, none of them is so beautiful as the image of *Hari Rāi* temple. As the image bears no inscription, it is not known whether it was cast locally or brought from elsewhere. Pl. 57

The central figures of the image, with a pronounced well-modelled chest and waist, is clad in *dhōtī* with prominent but stylised folds, arrayed artistically. The *dhōtī* covers the major portion of the right leg and only the upper portion of the left thigh, above the knees. A folder scarf encircles the thighs. The fixture is elegently decked in beaded anklets with pendants, bracelets, finger rings, armlets with diamond shaped central pieces, a beaded garland, an elaborate necklace with pendants, flower shaped *kuṇḍalas* and a *mukuta* with three ornate triangular projections. A full blown lotus crowns the *mukuta*. The hair is arranged in coiled locks falling on shoulders and back. A long *vaijyantī-mālā* encircles the body. The neck has marks of three auspicious lines. The eyes are laid with silver and the broad central face is placid and pleasing to look at.

Of the four hands, the upper right holds the short stalk of fully blossomed lotus and the corresponding left hand a conch shell. The lower right palm is placed over the head of *Gadā-dēvī* who is lavishly decked with ornaments. The lower left hand rests over the head of the personified *Chakra-purusha.*

The conception of four heads of *Vaikuṇṭha* form of *Vishṇu* is explained in *Vishṇu-dharmottara*. Besides the first chapter of *Pratimālakshnaṁ* prescribes for this icon of *Vishṇu* four faces — placid (*Saumya*) eastern (principal front) face, southern *Narasiṁha* (man-lion) face,



D -12 Ground plan of Hari Rai temple, Chamba.

western *Kapila* face and northern *Varāha* boar face. Chapter 47 of the third *khaṇḍa* of the *purāṇa* is devoted to the image making of *Vishṇu*. The four faces of *Vishṇu* are named as *Vāsudēva* — fronto eastern face, *Sankarśahṇa* — southern face, *Pradyumna* — back or western face and *Aniruddha* — northern face, symbolising respectively, *bala* (vigor, strength) *jñāna* (knowledge), *aiśvarya* (sovereignty, wealth and spiritual power) and *Śakti* (energy).

Stylistically the image is affiliated to somewhat earlier images of *Vishṇu* from Fatehpur, Kangra, having only one head. Pls. 86-89

There are a number of niches in the *Hari Rāi* temple,[125] which project Brahmanical deities. These include, *Śiva* seated on a bull, with *Umā* seated to his left. The vahanas of both the deities, viz. *Nandī* and lion appear on the front over the pedestal. *Siva* holds a trident in his right hand and a vase in the left. The right hand of *Umā* is placed over the left shoulder of *Śiva*. Both the deities have a halo each, round their heads and are decked with all the ornaments. *Sūrya* is represented seated on a chariot, holding lotus bud in upper right hands. The lower left hand is in *varada-mudrā* while the corresponding right hand displays *abhaya-mudrā*. At the pedestal are shown *Aruṇa* —the charioteer driving seven horses. At the entrance of the temple are shown two female deities of *Gaṅgā* and *Yamunā* each holding a vase in her hand. There are also some erotic scenes at the temple exterior. Pl. 58

Copper plate[126] grant belonging to *Hari Rāi* and *Champāvati* temples at Chamba, records the grant of land to three temples, one of which is dedicated to *Hari*. "Who is renowned by the auspisious name of illustrious Lakshmanvarman". The donor of this grant was Somavarman — the son of Salvahana, who according to Kalhana was stated to have been deposed by king *Ananta* of Kashmir (1028-63A.D.) but the charter recording the grant was issued in the first year of the reign of the *Asta* - the brother and successor of Somavarman.

Baṅsī-Gōpala Temple, Chamba

This is a *śikhara* temple located in the vicinity of the Chamba palace, and is of much later date. The temple is dedicated to Lord *Krishṇa*, whose image, holding a flute is enshrined with *Rādhā*. In the copper plate of Raja Balbadra issued in 1595 A.D.mention is made of this temple.[127] The occasion of the issue of the copper plate grant was the consecration ceremony performed by the king at the temple of *Gōpala*, now called Bansigopala. This shows that some repairs or renovation had been done to the temple and the completion of the work occasioned the ceremony when the present gift was given as a *dakshiṇā*. It is indicated in the inscription that the donated village was formerly granted by king Gaṇēśavarman to a Brāhmaṇa, named Rāma. Pl. 51

The English rendering of the copper plate[128] grant of Balbhadra is as follows:-

"The command of the illustrious Balabhadravarman. Whom! Prosperity, Hail! in the glorious (Sastra) year 71, (corresponding year) 1652 of illustrious king Vikramditya in the month of Vaisakha on the 10th day of dark fortnight,during the victorious reign of illustrious Balabhadradeva, in residence at the splendid city of Champaka.

(The king) has out of devotion to lord *Krishṇa* granted the village named Gamgvaha to three *Brāhmaṇas* - Prayagadasa, Kalyanadasa and Bhagesarman, by name, born of Kasyapa *gōtra*.

Now the boundary: the illustrious king performed the consecration ceremony at the temple of *Gōpala*, on that occasion he gave away Gamgvaha as *dakshiṇā*. Gamgvaha has been given with the limits of boundaries as were detailed in the title lead of the illustrious *Gaṇēśa* (Varman to Rā -ma)....."

The entrance gate of the temple depicts *Gaṅgā* and *Yamunā* standing holding a vase. A curious feature of the temple is the depiction of amorous scenes of Khajuraho type on the exterior
Pl. 59 of the temple. In the niches, outside the temple, are depicted various deities, including *Sūrya*, *Hari-hara*, *Krishṇa* with flute, *Hanumān*, *Mahishāsuramardinī*, *Anaṁtaśāyī Vishṇu*, *Vishṇu* with three faces — those of a human, a lion and a boar—*Umā-Mahēśvara*, *Narasiṁha* and *Varāha*.

Sītā Rāma Temple, Chamba

The *Sītā-Rāma* temple[129] at Chamba is also a *Śikhara* type of temple built in stone.It has a *maṇḍapa* in the front with a pentroof. The main objects of worship are the two images of *Sītā* and
D-13 *Rāma*. The *maṇḍapa* has stone pillars which are profusely decorated with floral designs. In the image *Rāma* has been[130] shown standing, with a bow held in his left hand and an arrow in the right.The Image is dilapidated.

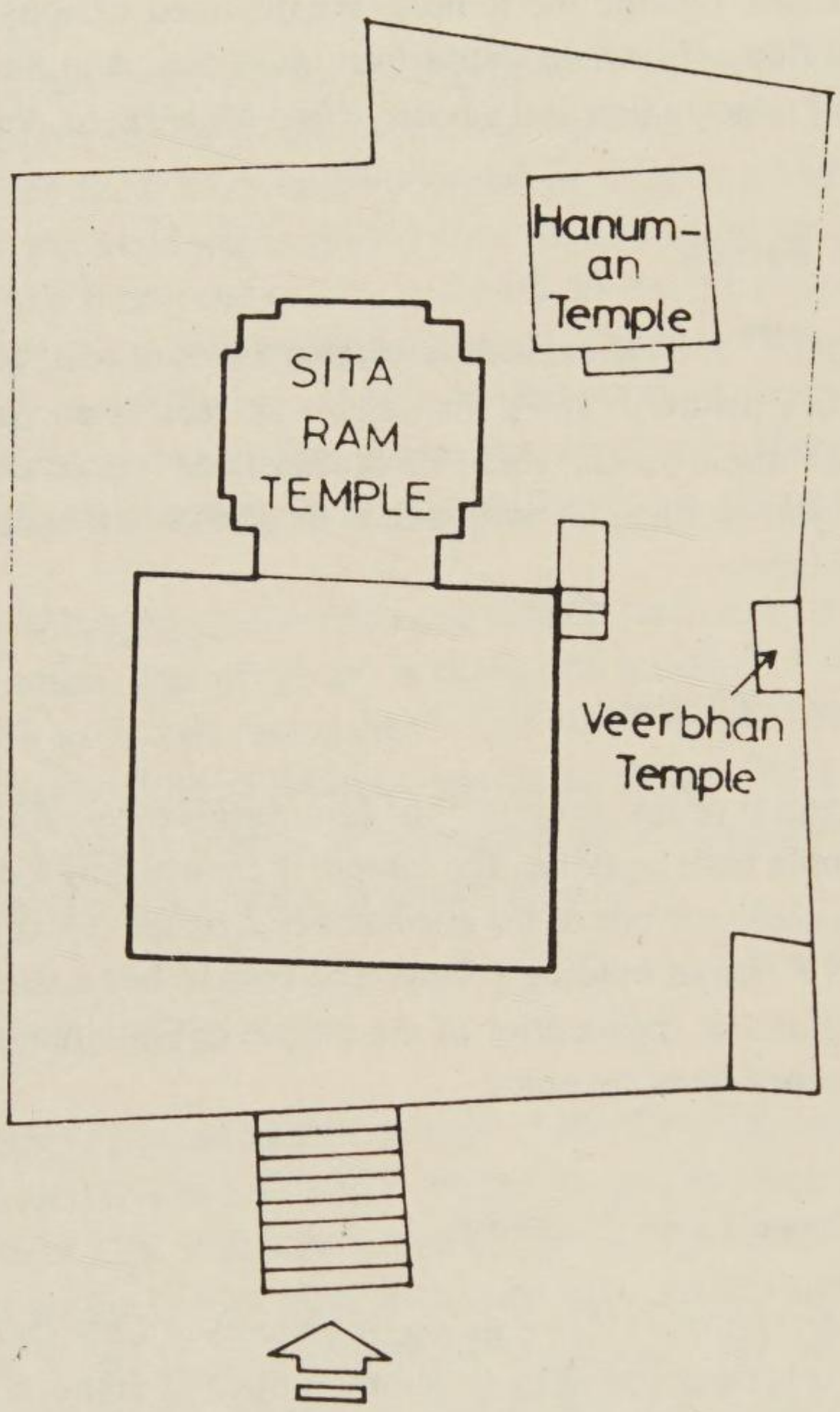
Rādhā-Krishṇa Temple, Chamba

This is one of the group of six temples[131] of *Lakshmīnārāyaṇa* temple complex at Chamba. This too is a *Sikhara* temple built in stone. The temple is crowned by *Chakra* symbol at the top. It may be recalled here that *chakra* is one of the attributes of *Krishṇa*. The main deities of worship are the images of *Rādhā* and *Krishṇa* holding a flute. The temple has a *maṇḍapa* in the front with a pentroof. The bracket figures on the exterior of the temple exhibit images of different deities like *Narasiṁha*, *Durgā* and scenes from the epics.

Śri Rāma Temple, Chauṁtrā — Chamba

This is a small *śikhara* temple [132] in a group of temples at Chauṁtrā dedicated to *Rāma*. The portion above the *āmalaka* is damaged. The structure, though of stone, does not project much of a workmanship. A circular niche in the front too projects a three headed deity which is difficult to identify.

By the side of the *Śri -Rāma* temple, there is another temple at Chauṁtrā dedicated to *Rādhā-Krishṇa*. This temple is somewhat bigger in size than that of *Śri Rāma* temple, and has more decorated front door jambs and the front too, which also contains a three headed deity projected in a niche.



D -13 Ground plan of Srī Sītā Rāma temple, Chamba.

In the temple complex at Chauṁtrā,[133] a temple in *śikhara* style is also dedicated to *Śiva*. The temple has an enclosure in the front and the enclosure wall is of rubble masonary, with an entrance gate. Close to the entrance is the stone image of *Naṁdī*, placed on a high pedestal.

Balbhadra Temple, Chamba

The temple of Balabhadarvarman at Chamba is a beautiful stone structure, with a *śikhara* at the top. At the entrance, there is a vase holding figure of *Gaṁgā* on one side and *Yamunā* on the other. In the centre of the door lintel *Gaṇēśa* is seated. The temple preserves beautiful carvings. On the three sides of the temple, there are brackets with *tōraṇas* but no figures are available there. In the front top of the temple, there is *bhadramukha* motif besides the decorative carvings. The top of the temple has a *pūrṇa-ghata* perched over a circular disc placed over an *āmalaka* motif. The temple is well preserved. *Liṁga* Shrine: The *Liṁga shrine* too is a stone structure of *śikhara* type. It is dedicated to *Śiva*, and *Śivaliṁga* is the main object of worship. The temple has been built on a platform with two steps in the front. The platform as well as the temple are in a dilapidated condition.

(3) Hamirpur Temples

Prominent Temples of Hamirpur district are tabulated below:-

	Description	Presiding Deity	Remarks
	Flat-roof/Śikhara Temple of Śakti		
D-18	1. *Chāmuṇḍā Dēvī* temple, Haripur	*Chāmuṇḍā* and a *Śivaliṁga*	This is a flat roofed temple built by Raya Ghamand Singh (1751-1774 A.D.)
	Siva temples		
	2. *Ambikēśvara* temple Haripur	*Śiva* temples and *Śivaliṁga*	This is one of the oldest *Śiva* temples in the area.
	3. *Gaurishankar* temple, Tirasujanpur	Silver image of *Śiva* and *Pārvatī*	The *Śikhara* temple was built in 1793 A.D. by Raja Bansar Chand.
	4. *Narbadēśvara* temple, Tirasujanpur	*Śivaliṁga*	This is a flat roof temple built in 1823, A.D. by queen Prasan wife of Raja Gansar Chand
	5. *Mahadev* temple, Near Manikaran	*Śivaliṁga*	*Śikhara* temple of 19th century A.D.

6. *Śiva* temple, Nadaun dedicated to different deities	*Śivaliṅga*	There are in face five temples

Vishnu temples

7. *Lakshmīnārāyaṇa* temples, Tirasujanpur	Image of *Lakshmī-Nārāyaṇa*	The temple was built by Raja Raja Sansar Chand in 1790 A.D.
8. *Krishṇa* temple, Nadaun	Image of *Krishṇa*	*Śikhara* temple can be dated back to the 19th century A.D.

Temples of other deities

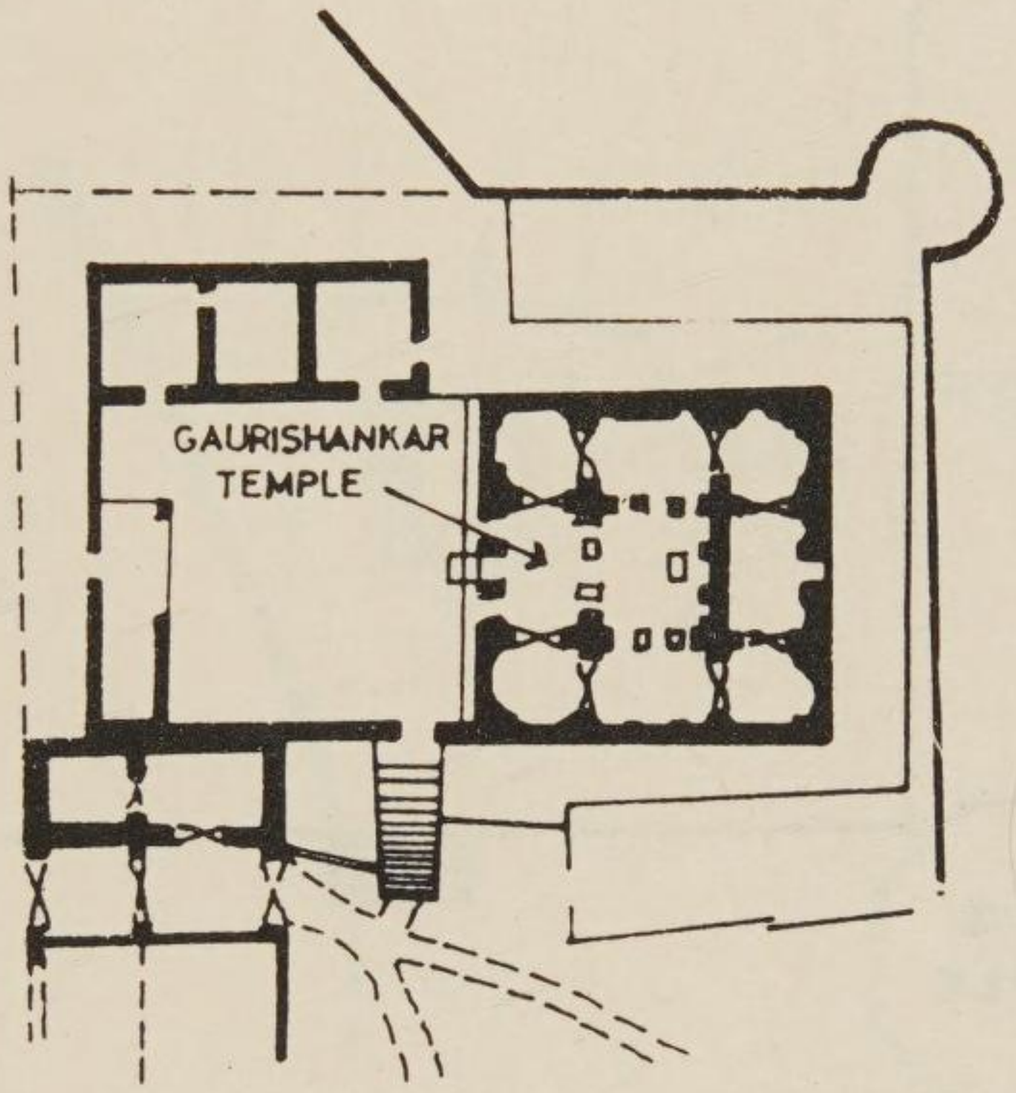
9. *Gaṇēśa* temple, Tirasujanpur	*Gaṇēśa* image	The temple is dated back to the 19th century A.D.
10. *Sūrya* temple, Tirasujanpur	*Sūrya* image	-do-
11. Gosain temple, Nadaun	*Śiva* image	-do-

Temples of Ambikēśvara - Haripur

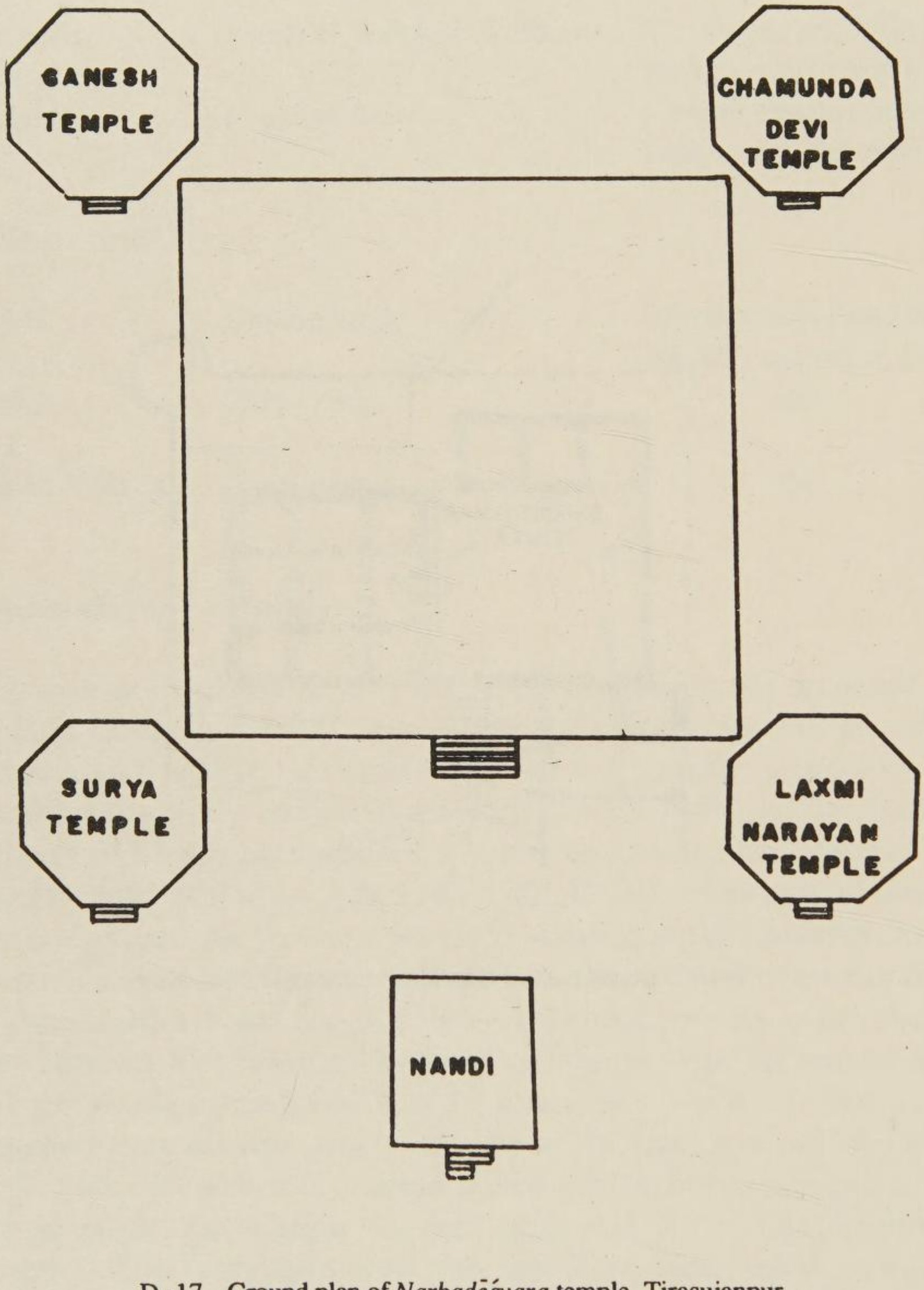
The *Śikhara* style of temples of *Ambikēśvara* at Haripur is profusely decorated with carving and is believed to be the oldest shrine of that place; the well known sanctuary of *Jvālāmukhī* "the flame-mounted goddess", is more renowned as a place of pilgrimage than for its architectural merit. Besides, there is a richly sculptured masonry tank at Javali, and the *Thakur-dvāra* of Fathepur (Fatehour) which was once adorned with frescos dipicting the legend of *Krishṇa* and ascribed to Raja Mandhata of Nurpur (A.D. 1567-1700). Unfortunately none of these frescos are now to be seen at Fathepur, but there is a wooden palanquin in the *Thakurdvāra* at Fathepur, which depicts various scenes from Brahmanical texts, thereon, both on the interior and exterior of the palanquin. There is also a bronze image of *Vishṇu* belonging possibly to this place which was shifted to Lahore Museum. This image of *Vishṇu* which belongs to the 9th century A.D. has been compared with a smilar image from Kashmir, of the same period, which has identical features. Pls. 86-89

At Tirasujanpur, there are four temples located on the four corners of the *Narbadēśvara* temple. These are clock-wise known as *Chāmuṇḍà Dēvī* temple, *Lakshmīnārāyaṇa* temple, *Sūrya* temple and *Gaṇēśa* temple. Tirasujanpur was once the capital of Maharaja Sansar Chand,[134] the most fervent patron of Pahari paintings and the place is probably the richest in the wealth of murals in the whole of Himachal Pradesh. The murals found here were probably executed in the times of this monarch in line and colour. There are three main temples at Tirasujanpur: (i) the *Narbadēśvara* temple, (ii) *Gaurī Śankara* temple and *Muralī Manōhara* temple.

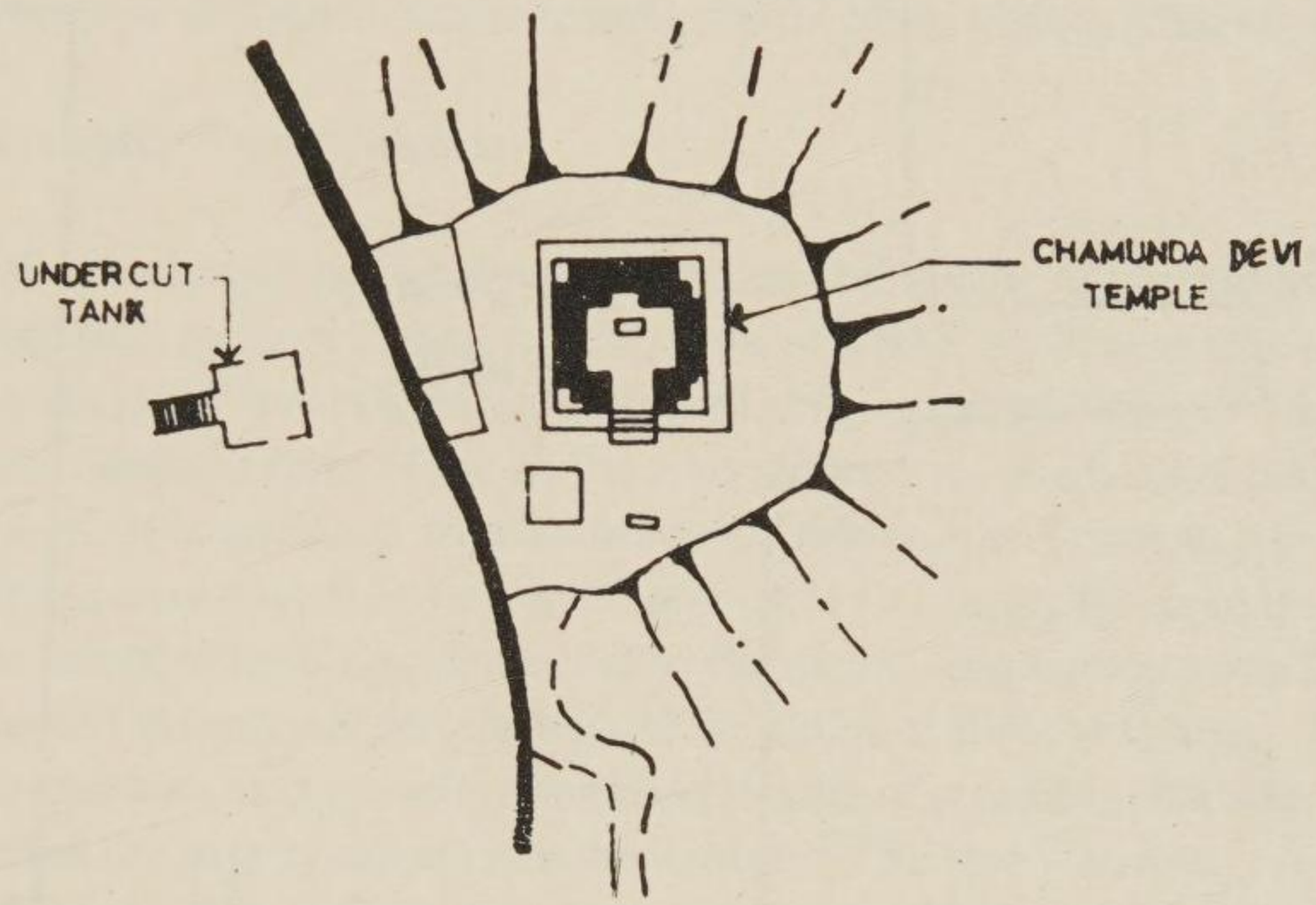
Of these the *Gaurī Śankara* temple is situated on the hill top of the old fort. The walls of this temple are covered with paintings. The temple built in about 1804 A.D. by Sansar Chand



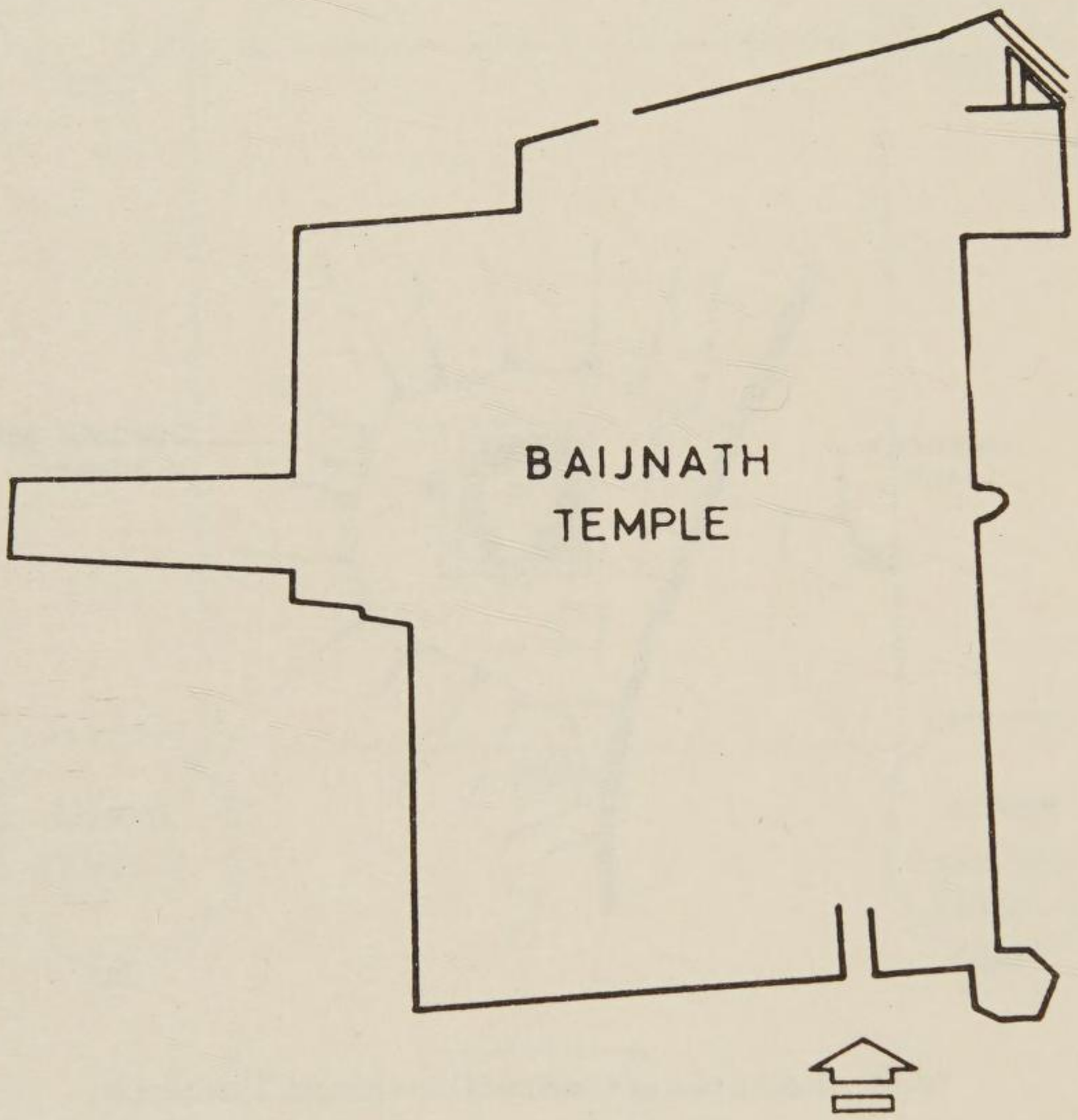
D -16 Ground plan of *GauriShankar* temple, Tirasujanpur.



D -17 Ground plan of *Narbadēśvara* temple, Tirasujanpur.



D -18 Ground plan of Chamunda Devi temple, Tirasujanpur.



D-25. Temple of Baijnātha (Site plan)

D- 16 represents a happy departure from the conventional architecture in the style of construction as well as in paintings. In Mira Seth's opinion the conformity of the temple and its paintings to the convention may be partly explained by the fact that it was not meant to be a temple for the public but only for a private chapel.[135]

These frescos were probably painted during the period after the Gurkha invasion and subsequent Sikh domination, by the Bhujhru family of Brahmin artists, when Sansar Chand returned to the seclusion of this fort, with his courtiers.[136]

The paintings[137] of these mountains are so realistic that when one visits this temple, one finds almost similar mountains cape outside the temple, as was painted by the artist a couple of centuries ago, inside its precincts. The use of light yellow, orange, green, red and blue colours gives the effect of spring, the season of love, which the patron and artist wants to portray.

Other important temples at Tirasujanpur are *Gaṇēśa* temple, *Sūrya* temple and *Lakshmī-nārāyaṇa* temple, but their exact date of construction could not be established, though they are located on the four corners of Narbadeshwar temple, the fourth one being *Chāmuṇḍā Dēvī* temple.[138]

Narmadēśvara Temple, Tirasujanpur

Murals have been profusely painted on the hills, arches and niches of *Narmadēśvara* temple at Tirasujanpur built in 1802, by Rani Prasanni Dēvī, wife of Maharaja Sansar Chand (1773-1823).
Pls. 60-63 It is situated on the banks of the river Beas, built probably in mixed Rajput — Mughal style of Rajasthan. The square *bārādarī* form of the shrine is modelled on a small outer platform. It has no *Śikhara*, but a flat roof. It is enclosed by a square wall with only one doorway in the south-east. Maharaja Sansar Chand may have taken personal interest in the construction of the temple and its
Ds. 17-18 decorative work. He seems to have frequently visited the shrine. Its situation away from the village lends the shrine a certain privacy needed for visit of the ladies of the royal palace. The people also frequented it, and to increase its popularity, charming murals of sensuous character were executed on it walls. The themes are mostly taken from the love of *Rādhā* and *Krishṇa, Śiva* and *Pārvatī*.
Pls. 217-21 The drawing is exquisite, the colour soft, and the composition is vibrant with a touch of sensuousness. The use of gold in the wall paintings is exquisitely done.

At any rate, the paintings in the temple are not murals in the sense in which the wall paintings in Chamba, Kulu and Nurpur succeeded in becoming tempera compositions. More or less integral to the material employed. The Tirasujanpur artisans, meant to please the monarch. The work of *Narmadēśvara* temple therefore tends to be faithful imitations of miniature with a blend of the new kind of craftsmanship required for the walls.[139]

Since the temple is dedicated to *Śiva*, his legends are painted on the walls with considerable skill. The series of paintings depict (i) *Śiva* as *Kalyānasundermurti* i.e. *Śiva*'s marriage with *Pārvatī* (ii) *Śiva* and *Pārvatī* seated in a surrounding of hills (iii) *Rāvaṇa's* attempt to shake mount *Kailāśa* — which *Śiva* is keeping stable by firmly pressing down his leg and with one hand holding terrified *Pārvatī* to his bosom. Besides there, there are scenes from *Rāmayāṇa* depicting *Sītā's Swyaṁvara, Rāma's* life in Panchavati and attack of *Rāma's* army on Lanka including bridging the ocean called *Setubandha*.

In fact the largest collection of wall paintings, after the *Narbadēśvara* temple, is, however, present in the Rang Mahal Palace of the Chamba, which is the result of the efforts of three generations, over a period from A.D. 1748 to 1844. It is concluded on stylistic grounds that the surviving murals of this palace were done during the second quarter of the nineteenth century, although there are signs of paintings of the earlier dates as well. Some murals were added, or even painted on those already existing as late as the days of Raja Hari Singh, 1844-1870. Rang Mahal now is a dilapidated mansion, sheltering some masterpieces. The Rang Mahal is like a delightful world of art. The reception varandah[140] contains about two and half feet of tall floral motifs, '*guldastas*', birds etc. running just along the foot of the wall. Inside there are bigger verandhas and rooms, about 15' × 15' on both sides. The best murals exist in the rooms. There are traces of older paintings under existing ones. In the verandah also there are excellent murals. The doors and windows were also painted with figures and floral designs. These door panels have been removed into the Bhuri Singh Museum at Chamba. The rooms on the second floor also contain some murals. In all such rooms, the murals are done in several rows divided in squarish rectangular format. In verandhas, however, these have been executed in two horizontal rows. The upper row usually has better and bigger murals than the lower ones. The latter compositions are usually 2' by 21/2' in size. All the compositions are framed by floral borders in the Mughal style, the borders some five inches broad.

Nadaun town attained prominence in the hills from the date of the great Kutoch chief Maharaja Sansar Chand who chose the idyllic spot of water close by for his principal residence during the early part of his rule. The bewitching atmosphere of this town gave birth to the local saying: "Ayega Nadaun, Jayeg a Kaun" - who would like to leave Nadaun once he has come to this place? The remains of palaces and royal gardens only display the pride once the town had of being a royal residence; but it has little evidence of artistic activity. In B.N. Goswami's opinion "there is no consistent evidence of aesthetic achievement".[141] There is a small *Śiva* temple, the *Maṅdir Śivālaya*, also called *Pattanwālā Maṅdir*, which contains a number of wall paintings. Its walls seem to have been profusely painted. Most of the paintings have become faded and blurred. A few very powerful paintings which survive, show that murals "were done by a master hand, and were executed in the best tradition of the early Kangra style." B.N. Goswami, however, asserts that "the murals obviously do not belong even to the high period of Kangra art. Their finish is rough, and the execution generally indifferent.[142] Another critic points to the "badly carved figures of musicians on the entrance", which are "feeble decorations of an ad hoc character"[143]

A mixed variety of themes occur, ranging from Raja Sansar Chand in court of *Kalki Avtāra* and *Krishṇa*'s exploits. The figures of *Hanumāna*, *Durgā* on the tiger, and *Bhairava:* floral designs have also been painted on the ceilings, and the walls. Punnu, fleeing on camel back from his pursuers is seen in a panel adjoining the disrobing of *Draupadī* in the court of *Duryodhana*. Another panel shows *natas* performance on a bamboo pole next to *Krishṇa* and *Rādhā* playfully covering their eyes in the presence of *maids* and singing attendants. The panels of *Śiva* and *Pārvatī*, to whom the temple is dedicated, are painted, seated on the *Naṅdī*, in a panel above the arch of the entrance to the cells. There is one 'near folk design' in an oval frame of a goddess *Chhinnamastā* cutting off her head and carrying it on her hand. This happens to be a rare type of depiction in the hills, though such representations, portraying the influence of tantricism, are quite

Pl. 64

common elsewhere in the country. There are scenes depicting *Kauravas* in the *Mahābhārata* war, and *Rāma* and *Lakshmaṇa* in the siege and storming of Lanka. There is yet another old picture of some interest in the scene depicting emaciated *Manjnū* with *Lailā* enclosing him. Simpliicity of brushwork here succeeds because of the bare background of buff line plaster. Otherwise most of the paintings have no particular aesthetic interest. The only mural possessed of some vivacity of treatment is the decorative design showing *Krishṇa* teasing *Gōpīs* from the top of a bent tree as he gazes at their nudity.

Most of these frescoes may belong to the last quarter of the 19th century in style and treatment. There are some of an earlier date, which are better conceived and drawn than the rest.[144]

The two Nadaum artists who might have executed these paintings are named Bujhru, Brahman, and Sukh Ram. The latter possessed some local fame, and there are also a few miniatures drawn by him which are preserved in the ruling house of Kangra.

(4) Kangra Temples

The temples in Kangra area are either of *Śikhara* or flat roof type.The prominent temples in the district are listed here:-

Description	Presiding Deity	Remarks
Śakti Temples		
1. Jvālāmukhī temple, Jvālāmukhī	Fire flame representing the power of *Śakti*	Though the present *Śikhara* temple is of comparatively much later date, Cunningham on the basis of the comparison of the account of the place given by travelers, believed that the temple of Jvālāmukhī must have existed as early as 650 A.D.
2. Vajrēśvarī temple, Kangra	Marble image of the goddess	The temple belongs to 8th-9th century A.D. which was repaired and renovated a number of times after the Muslim invasion. The present structure was built by Desa Singh Majitha in Sikh style. This temple was destroyed in the earthquake of 1905, and was rebuilt later.
3. Āshāpurī temple, Changer hills, Kangra	Goddess *Āshāpurī*	The temple was built by Vijayarama in 1687 A.D.
4. Ambikā Dēvī, temple Kangra Fort	Goddess *Ambikā*	The flat domed temple can be dated back to the 18th century A.D.

5. Bhaya Bhajini temple, Pathiar, Kangra	Goddess *Bhaya Bhanjinī*	The temple can be placed in 19th century A.D.
6. Chāmuṇḍā Dēvī temple Near Yol Camp, Dharmashala	Goddess *Chāmuṇḍā*	-do-
7. Garbi Dēvī temple, Pathiar, Fort, Kangra	Goddess Garbi *Dēvī*	-do-
8. Jai Ambikā Dēvī temple, Bharwana	Goddess *Ambikā*	-do-
9. Jayantī Dēvī temple, Opp. Kangra Fort	Goddess *Jayantī Dēvī*	-do-
10. Śītalā Dēvī temple, Kangra Fort.	Goddess *Śītalā Dēvī*	-do-

Śiva Temples

11. Indrīśvara temple, Kangra	*Śivaliṅga*	This sîkhara style of the temple was built in 11th century A.D.
12. Monolithic temple Masrur	*Śivaliṅga*	The temple complex belongs to 9th century A.D.
13. Baijnath temple, Baijnath	*Śivaliṅga*	Dates back to 1204 A.D.
14. Siddhanātha temple, Baijnath	*Śivaliṅga*	Dates back to the early 13th century A.D.
15. Bhāgsunātha temple Near Dharmsala	*Śivaliṅga*	The *śikhara* temple was built by Raja Dharm Chand (1528-1563 A.D.)
16. Nandīkēśvara temple, Jadrangal	Brass image of the deity	The temple was completed by Raja Sansar Chand in 1785 A.D.
17. Ghanjar Mahādēva temple, on the bank of Manum Nala, Kangra.	*Śivaliṅga*	This śikhara temple belongs to C. 19th century A.D.
18. Kalēśvara Mahādēva temple, Kalesar	*Śivaliṅga*	This temple of dressed stone could be placed in 19th century A.D.

Vaishṇava Temples

19. Brajrāj Behārī temple, Nurpur	Black stone images of *Rādhā* and *Krishṇa* holding a flute	This is a flat roof temple built by Raja Basu of Nurpur (1580-1618 A.D.)

20. Lakshmīnārāyaṇa temple, Alampur	Image of *Lakshmīnārāyaṇa*	Belongs to 17th-18th century A.D.
21. Lakshmīnārāyaṇa	-do-	The *śikhara* type of temple was temple, Jaisinghpur built by Raja Abhaya Chand in 17th century A.D.
22. Lakshmīnārāyaṇa temple Complex, Kangra Fort	-do-	The temple is in a ruined condition
23. Murlimanohara or *Rādhā Krishṇa* temple, Baijnath	*Krishṇa*	Can be dated back to the 18th century A.D.

Other Temples

24. Lākhā Maṅdir, Chari	Ruined Buddhist temple	The temples belongs to the 7th-8th century A.D.
25. Ruined temple, Nurpur	Ruined temple	Built probably by Raja Basu of Nurpur during 16th-17th century A.D.
26. Balakrūpī temple, Nagrota	*Siddha Bālak-rūpī*	Dates back to 18th century A.D.
27. Temple of Siddha Bairāga, Palampur	Siddha Bairāga	Dates back to 18th century A.D.
28. Temple at Sūraj Kund Kangra	*Śivaliṅga* in the centre of the tank	-do-
29. Kapāla Bhairava temple, Kangra	*Kapāla Bhairva*	-do-
30. Thakrdvarā, Fatehpur	*Vishṇu*	-do-

Jwālāmukhī Temple

The temple of *Jvālāmukhī* is built over a fissure at the top of the hills about 30 km to the south-east of Kangra, from which an inflammable gas has continued to issue from time immemorial. The earliest notice of the place by name is by *Shams-i-siraj* in his account of Firoz Shah's expedition against Kangra. The place is described by Abul Fazl[145], but without[146] giving the name. The first actual account of the subject is that of Tom Caryat, as told by him to Chalain Ter in the reign of Jahangir which is thus,: "In this province likewise there is another famous pilgrimage to a place called *Jallamakee*, where out of cold springs that issue out from amongst hard rocks, are to be seen continued eruptions of fire before which the idolatrous people fall down and worship. Both these were seen and strictly observed [147] by M. Caryat."

Earlier in the reign of Aurangzeb *Jvālāmukhī*[148] is thus describe by Thevenot: The devotion which the Gautiles make show of at the pagoda of the *calamac* proceeds from this, they look upon it as a great miracle, that the water of the town, which is very cold, springs out of a rock of calamac is of the mountain of *Balaganate* (Balaghat) and the Brahmins who govern it make great profit out of it." The Chinese envoy, who was deputed by the emperor in 650 A.D. to travel through India, in search of the "philosophical stone and the drug of immortality" narrates that: "He travelled over all kingdoms of po-lo-man (Brahmana) in the country called the 'waters of own-cha-fa (Punjab), which come from the midst of calcareous rocks, where are elephants and men of stone to guard him. The waters are of seven different species — one is hot, another very cold. Cunningham on the basis of the comparison of the accounts given by the three travellers believes that the flame of *Jvālāmukhī* must have been in existence[149] as early as 650 A.D.

The present temple of *Jvālāmukhī* is built against the side of a ravine, first over the cleft from which the gas escapes. Its structure has plain outside look built in the modern Muslim style of plaster and paint with a gilt dome and gilt pinnacles. The roof is also gilt inside, but the gilting is obscured by smoke. By far the finest part of the building is the splendid folding door of silver plate which was presented by Kharak Singh, and which so struck Lord Hastings that he had a model made of it. The interior of the temple consists of a square pit about a metre deep with a pathway all round. In the middle the rock is slightly hollowed out at the principal fissure, and on applying a light, the gas bursts into flames. The gas escapes at several points from the crevice of the wall on the side of the pit. But the gas collects very slowly. Lately, though some images have also been enshrined in the temple, the flaming fissures are taken to be the fiery mouth of the goddess, whose headless body is believed to be in the *Vajrēśvarī* temple at Kangra. The main shrine has a dome like shape with the lotus pattern headed by a *chhatra* placed over three *Kalaśas* placed one over the other. While lowermost *Kalaśa* is the biggest the middle one is smaller than the lowest one and the topmost, the third *Kalaśa,* is the smallest in size. Over the third *kalaśa* is placed a *chhatra*. Besides there are *Kalaśas* placed on all the four corners of the main shrine. the *maṇḍapa* in front of the main shrine has also a dome shaped roof with *kalaśas* and *chhatra* atop of it. The *maṇḍapa* is decorated with *Kalaśas* placed on all the sides of the walls.

Pls. 65-66

According to the account given by Abul Fazl of the Jvalamukhi temple, it is recorded that, "near this place appear on the sides of the *moutain lights* resembling lamps, which people go to visit, and throw different things in flames, thinking the ceremony will be a benefit to the eye-sight. Over these places are built temples, which are continually thronged by people. Certainly these lights, which the people consider as miraculous are only the natural effects of brimstone mine."

It appears that Feroze Thuglak paid a visit to the temple on his way to Kangra. He was no doubt prompted simply by natural curiosity to see the flames of *Jvālāmukhī*. But the visit gave rise to a rumour that the emperor had gone to see the idol. *Shams-i-Siraj*[150] speaks on the emperor's visit to *Jvālāmukhī* thus: "Some of the infidels have reported that Sultan Firoz went specially to see this idol, and held a golden umbrella over its head. But the author was informed by his respected father, who was in the Sultan's retinue, that the infidels slandered the Sultan, who was a religious God-fearing man who during his whole forty years of reign, paid strict obedience to law, and that such an action was impossible....The sultan held the idol in deepest detestation, but the infidels, in the blindness of their delusion, have made this false statement against him."

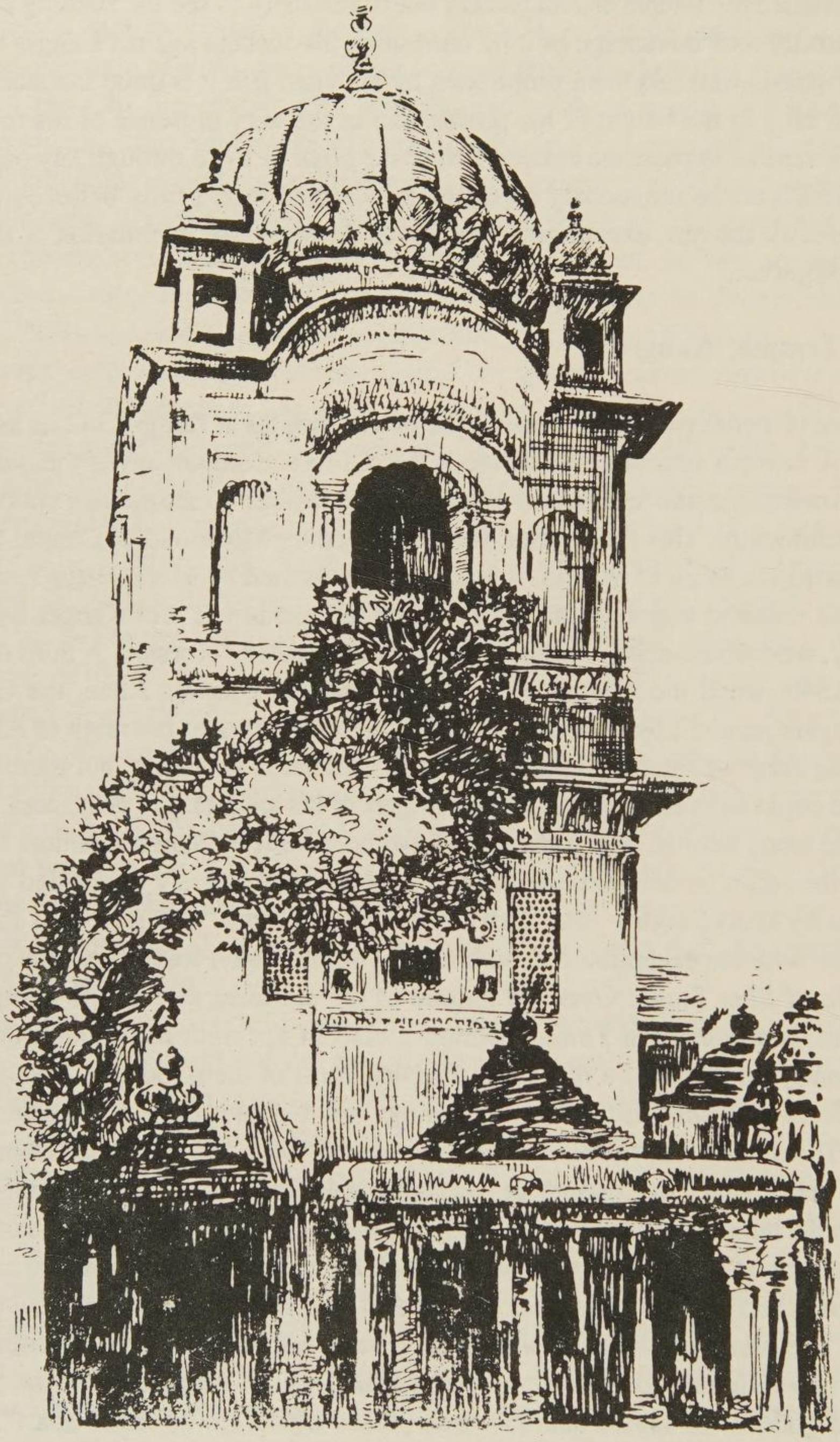
About the visit of *Jvālāmukhī* temple Cunningham observes, "I think it highly probable that Firoz actually visited the temple of *Jvālāmukhī* out of curiosity to see the flaming mouth" and that the Hindus adroitly took advantage of it by attributing his success against Kangra to the favour of the goddess, *Jwalpā*, who had been propitiated by his visit. But it is quite inconceivable that any Mohammadan king in the height of his power, and in the very presence of his followers, would have been so insane as to prostrate himself before the *pindī* or to go through any one of the puerile mummeries which are so unctuously dwelt upon by Hindu lore. I fully believe in his visit, but I utterly repudiate all the rest, except the main fact of the story, the submission of the Raja and the surrender of Nagarkot."

Vajrēśvarī Temple, Kangra

The temple of *Vajrēśvarī Dēvī* is one of the oldest temples at Kangra, but its ancient glory has disappeared. A modern structure has replaced the old one. Comparison of the old structure with
D- 14 the one now standing at the site would reveal that the earlier structure was entirely of different design and architecture. This holy shrine was destroyed by Mohamud of Ghazni and restored by the Hindus during the reign of Modud. It was again devastated by Muhammad Tughlak, but a few
Pl. 67 years later was restored a second time, just before the capture of Kot Kangra by his successor, Firoz Thuglak, who would appear to have respected the place of worship. A third destruction took place about 1540, when the Kangra Fort was captured by Khawas Khan, the General of Sher Shah. It was again repaired by Dharam Chandra in the beginning of the reign of Akbar. Of its fate during the long reign of intolerant Aurangzeb, no account is available, but there is no reason to suppose that it could have escaped the itching fingers of his iconoclastic governors.

The old stone temple, which is said to have been built by Sansar Chandra I, in about 1440 A.D. during the reign of Muhammad Sayid of Delhi, was entirely concealed under the brick structure built by Desa Singh — the Sikh Governor of Kangra. The style was that of a modern dwelling house, with the exception of a built shaped dome, which was afterwards gilded by Chand Kuar, the wife of Sher Singh. Over the middle of the entrance gate of the courtyard there is a seated figure of *Dharmarāja* or *Yama*, holding a club in his right hand and a noose in the left hand.In the courtyard there are a few small temples, most of them modern. Some of these depict *Durgā* in the form of *Mahishāsuramardinī* killing the buffalo demon, besides the Goddess *Annapūrṇa*.. The temple was ruined in the earthquake of 1905, and was rebuilt thereafter.

Firishta states that "the people of Nagarkot told Firoz that the idol which the Hindus worshipped in the temple of Nagarkot was the image of *Noshābā* - the wife of Alexander the great, and the conqueror had left the idol with them, which the *Brāhmaṇs* had made when the conqueror was in those part, had placed within their temple and now that image was the idol of the people of this country. The name by which it was known was *Jvālāmukhī*. In this account Farishta had compounded two different goddesess, the Great *Mātā Dēvī* of Nagarkot and the *Jvālāmukhī*, or fiery mouthed goddess of Javalamukhi — two places which are 20 miles apart". *Shams-i-Siraj* who derived his information from his own father who accompanied Firoz, more correctly states that the idol of *Jvālāmukhī*[151] much worshipped by the Hindus was situated by the road to Nagarkot.



D -14 Line drawing of *Vajrēśvarī* temple Kangra, before the earthquake of 1905.

Terry, the chaplain of Sir Thomas Roe, in Jahangir's reign, states, on the authority of the well known Tom Caryat, who visited Kangra valley, that in Nagarkot there was a chapel[152] most richly set forth, being sealed and paved with plates of pure silver, most curiously embossed overhead in several figures, which they keep exceedingly bright. Somewhat similar discription is given by the French traveller.[153]. "There are pagodas of great reputation, the one at Nagarct and the other at calamac (Jvala-mukhi), but that of Nagarkot is far more famous than the other, because of the idol of Matta, to which it is dedicated, and they say that there are some gentiles that come not out of that pagoda without sacrificing part of their body."

This story of the sacrifice[154] of some part of the body by pilgrims is also related by Abul Fazal. He says that "Nagarkot is a city situated upon a mountain with a fort called Kangra. In the vicinity of this city, upon a lofty mountain, is a place *Mahāmā-ey*, which they consider as one of the works of divinity, and come in pilgrimage to it from great distances, thereby obtaining the accomplishment of their wishes. They cut out their tongues, which grow again in the course of two or three days and sometimes in a few hours. According to Hindu mythology, *Mahāmā*--ey was the wife of *Śiva* but the learned of this religion understand by this word the power of *Mahādēva* and say that she killed herself and different parts of her body fell on four places. That the head with some of the limbs lighted on the northern mountains of Kashmir, near Kamrup, and which place is called *Śārdā*; that some members fell near Bijapur in the Dakhin at a place then called *Tuljā Bhavānī*; others dropped in the east near Kamrup, and which place is called Kamcha; and that the rest remained at Jalandhar on the spot above described."

There are two inscriptions in the temple of *Vajrēśvarī* at Kangra. The older one consists of twenty four lines and is intact. The first two lines are in Takari Character, opening with an invocation to *Jvālāmukhī*. The remaining twenty-two lines are in Nagri. The record was made in time of "Raja Sansar Chandra', the son of Karmma Chandra, and grandson of Megha Chandra, during the reign of Srimat Sabi Mohammad," that is, Mohammad Sayid, emperor of Delhi, from A.D. 1423 to 1446. This date records exactly with the position of Sansar Chand in the list of Rajas. He is Fourth after Rupa, the contemporary of Firoz Tughlak, in A.D. 1360, and the sixth before Dharma, the contemporary of Akbar in A.D. 1560.

Ambikā Dēvī Temple, Kangra Fort

The temple of *Ambikā Dēvī*, still used for worship, is a much plainer structure, evidently of no great age. The only ancient portions seem to be the pillars and architraves of the *maṇḍapa* or anteroom which originally must have been an open twelve-pillared pavillion, roofed over in the corbelling fashion of Hindu architecture. By bricking up the inter intercolumnisations, the pavilion was converted into a square chamber now covered by a flat dome. The latter feature indicates that this reconstruction was done during the Mohammadan occupation. The adjoining building used as the shrine proper could be a monument of the short period during which Sansar Chand held the
Pl. 68 Kangra Fort. The clumsy shape of the spire bears ample evidence of its later date. It is a curious instance of the capricious action of the earth quake that this building was annihilated, whereas the adjoining *maṇḍapa* does not show any sign of injury. To the south of the *Ambikā* temple are two small Jaina shrines, facing west. One of them contains merely a pedestal which must have

belonged to a *Tirthaṅkara* image. A seated statue[155] of *Ādinātha* with a partly obliterated inscription dated samvat 1523 i.e. A.D. 1466 in the reign of Sansar Chand I, was also placed in the temple.

There are remains of another temple at Kangra Fort, which is in ruins, but its exterior is richly carved and images of various deities are placed in the niches on its exterior. This seems to belong to the 10th-11th century A.D. There is another dome roofed square temple in the Fort which possibly was built in the 17th century A.D. The structure is built on stone columns with a dome shaped roof. Besides there are some loose sculptures originally decorating the temples in the fort which lie scattered here and there. The most important of them is of *Vishṇu Kamalajā* depicting *Vishṇu* in composite form of half male and half female riding on *Garuḍa*. Pls. 71-72 Pl. 69

Another image which is not well preserved also comes from Kangra fort and depicts the four armed *śesha-Sayī Vishṇu* reclining over the serpent bed and is being attended to by *Lakshmī*. The four-faced *Brahmā* is seated on a lotus emerging out of the navel of *Vishṇu* and various deities are depicted in a row above. Pl. 70

Temple of Āśāpurī

Nearly 20 km to the south-west of Baijnath, there is a lofty hill crowned with a temple dedicated to *Āśāpurī Dēvī*. It was built according to an inscription by *Vijaya Rāma*, the eldest son of Raja Chandrabhana. The record is simple and short :

Śrī Āśāpurī
Sahai Kama Śri Bije Ram-
Rajaputra Narena

"*Nārāyaṇa* the Raja's son, (offer adoration) to the auspicious *Āśāpurī Dēvī*, the helper, in the temple of *Vijaya Rāma*." *Nārāyaṇa* must have been a younger son of *Raja Vijaya Rāma*, as his successor was Bhima Chandra. Second inscription recorded on a slab, which is said to be the Sati Pillar of Raja Vijaya Rama's[156] widows, gives the date of samvat 1744 or A.D. 1687. It is as follows :

Samvat 1977
*Māgh Pravishta**
Chandravanśī Rajeda
Chandrabhānē dā putra vi-
je Rāme da.

" In the samvat year 1764, on the day of Magh (in the temple) of Vije Ram, the son of the Chandravanśī Raja Chandrabhan."

A third inscription is of a rather earlier date, s.1721 or A.D. 1664 :

Aum Samvat 1721. din I.
Bhadr, I likhita Kanungo

Kansi-Dēvīya, Tatha Musadi
Gopal-Śri Āsāpurī
De-siyok das ghirth

"To the Triad. - In the Samvat year 19721 on the first day of Bhadroad, Ist, the writing of the Kanungo Kansi-Dēvīya, (and) of the Mutsadi Gopal, to the auspicious goddess *Āśāpurī* De (vi). By *Sewak Das Khar* (or bear caste)."

A fourth inscription is without date :

Aum̐ Śri Dēvī aga
Śri Vidhu patha
Marda safa Sukhi.

"To the Triad — Before the auspicious goddess, the fortunate Vidhu read religious books ever pleased."

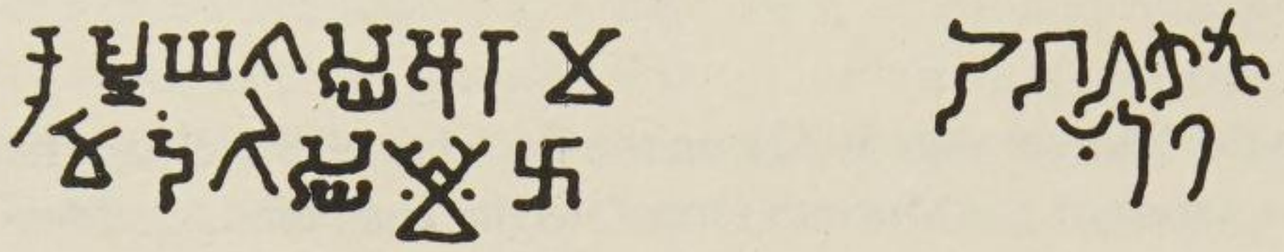
Besides the *Śakti* temples detailed above there are various other *Śikhara* temples dedicated to one form or the other of *Śakti*, some of them are *Chāmuṇḍā Dēvī* near Yole Camp, Dharmashala; *Garbhī Dēvī* and *Śītalā Dēvī* temple at Kangra fort, *Jai Ambikā* temple, Bharwana, and *Jayantī* temple opposite Kangra Fort. It has not been possible to establish the exact date of construction of each one of these temples, still these could not be later than the 19th century A.D.

Indrēśvara Temple, Kangra

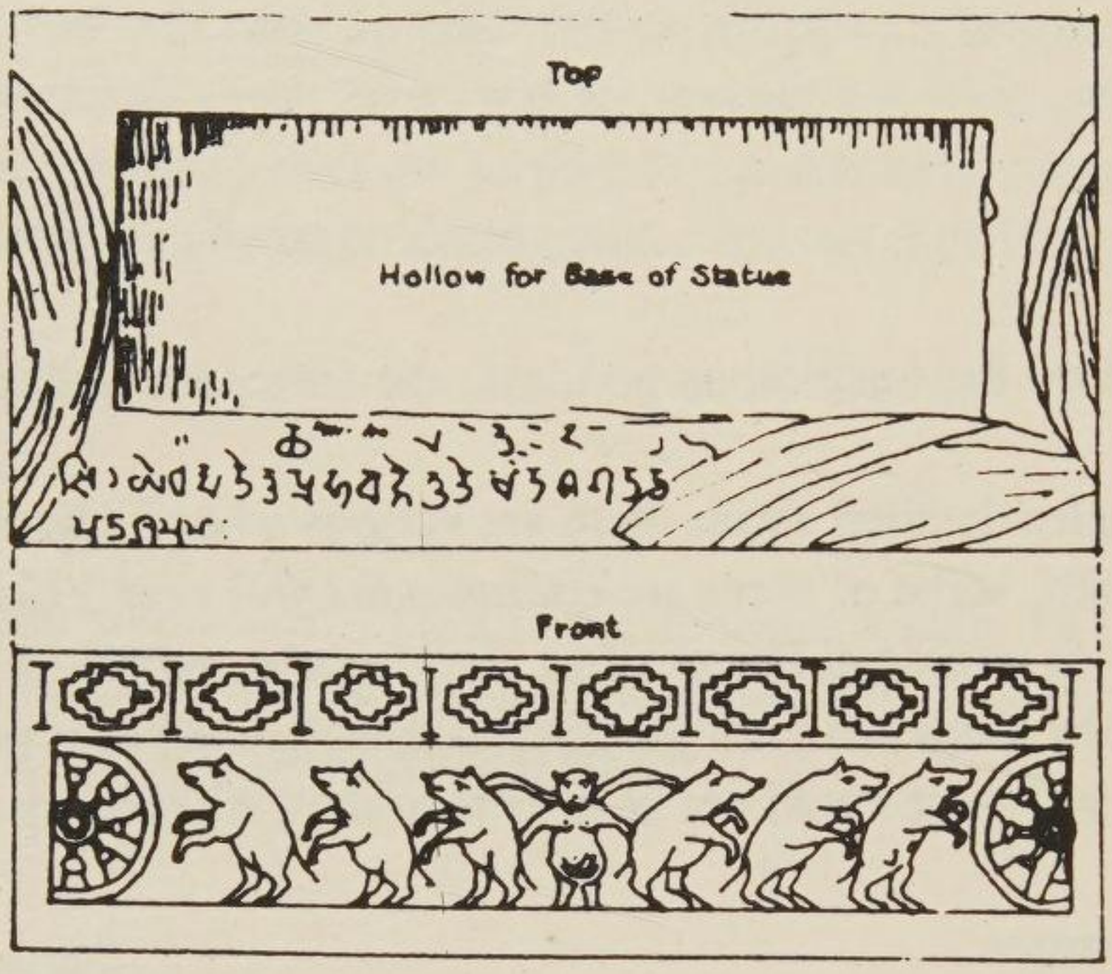
In the city of Kangra, the main place of antiquity is the small temple of *Indrēśvara* which is said to have been built by Raja Indra Chandra, who was the contemporary of *Anaṁta* of Kashmir, must have lived between A.D. 1028 and 1031. The temple which is nearly three metre square outside, has a porch to the west before the entrance, supported on four pillars. The floors of both temples and porch are over half a metre below the level of the paved street, which shows the amount of accumulation that has taken place since the temple was built. Inside the temple, there is a *liṁgam* installed over a pedestal; but arranged around the porch outside, there are a number of images, of which two are ancient. Both these images are of Jaina deities. One is of *Ādinātha*,
Pl. 19 seated with hands placed in the lap and a bull on the pedestal, the symbol of the Jaina deity. Beneath, there is an inscription of eight lines which opens with words *Aum̐ saṁvat* 30 *Gachche Raja Kulesuri*. From the forms of the letters, the inscription appears to belong to the 10th or 11th century A.D. Its date could therefore be A.D. 954 or 1054. The only name mentioned is that of *Abhaya Chaṁdra*, and as there was a Raja of this name who preceded Indra Chandra by five reigns, his date would be 75 to 100 years prior to 1028 to 1081 A.D. or about 950 A.D.

The second Jaina image is that of a seated female deity, with hands placed in the lap. She is two armed and seated over a pedestal, having an elephant to the right. These Jaina images are fixed in the porch wall, but the porch itself is a later addition with its four pillars being of different types. The two Jaina images, can, at any rate, have no link with the *Śiva* temple. There is also a Jaina image inscription at *Baijnātha* temple, which is dated as V.S.

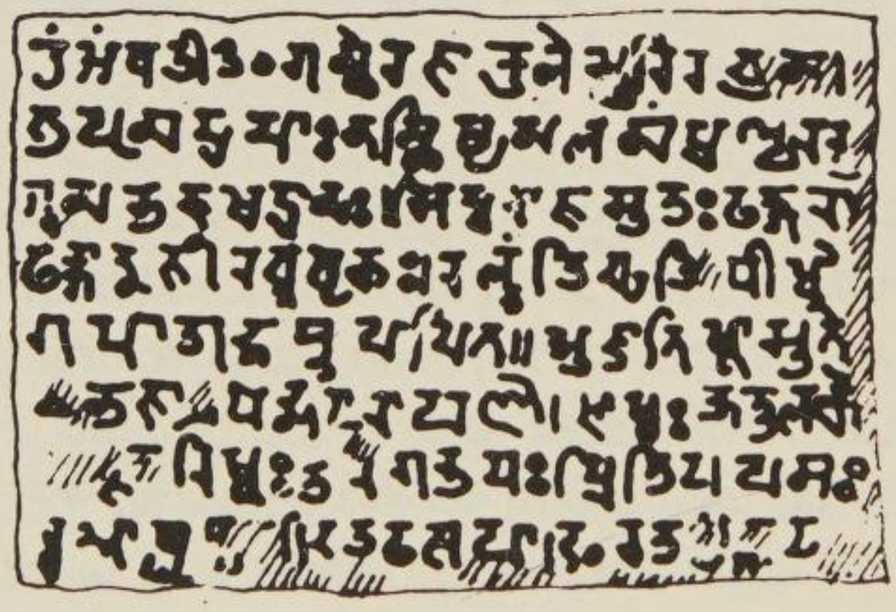
KANHIÂRA
Rock Inscriptions



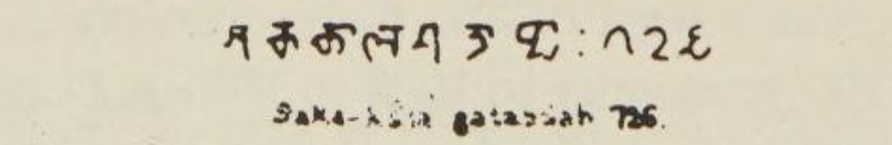
FROM RUINED TEMPLE AT CHARI



FROM INDRESWARA TEMPLE AT KANGRA.



DATE of BAIJNÂTH TEMPLE at KIRAGRAMA.



Saka-kâla gatabdah 726.

D -19 Inscriptions from Kanihāra, Sketch of ruined temple at Chari, Inscription from Indresvara temple, Kangra and Inscription from Baijnāth temple, Kiragrama.

1096 or A.D. 1039, or seventy years older than the presumed date of *Indrīśvara* Jaina Image. Close to the *Indrīśvara*[157] temple, there is an old inscription forming the lowest step of the purohit's house, engraved in Kuluta characters and dated back to ninth or tenth century A.D.

Monolithic Temple of Masrur

Nearly 12 km as the crow flies south-west of Kangra, and about 22 km by road, lies the hamlet of Masrur in the Dera Tehsil of Kangra District of Himachal Pradesh. To the north-east of

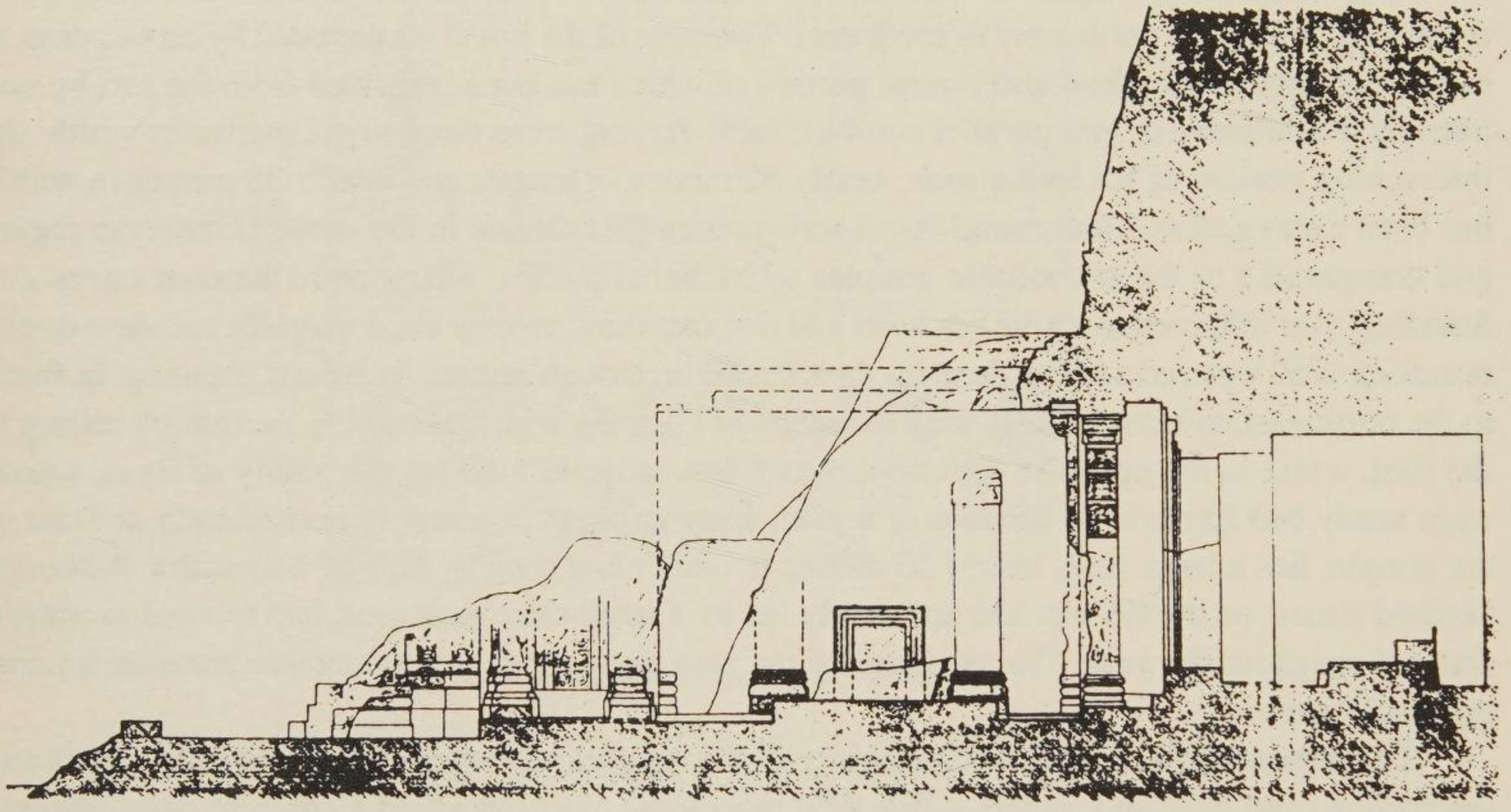
Ds. 20-23

the village lies a rocky ridge, the main axis of which, like most of the lower ranges in the corner of the district runs from north-west to south-east. The crest of the hill is accentuated by an out-crop of sand stone rock, the highest and central portion of which has been separated from the rest by two transverse and more or less parallel cuttings, each varying from three to six metres in width. the intervening portion of the living rock, nearly 52 metres in length, and nearly 35 metres in width, has been excavated and sculptured into a series of temples unique in the entire Himalayan region and comparable to the monolithic temples of Mahabalipuram, Ellora and Dhamnar caves etc. Standing over 800 metres above sea level and commanding, as they do, a magnificent view over a beautiful, well watered and fertile tract, their situation, though remote, is indeed pleasing. In front, to the north-east, towers the lofty grey mountain of Chamba with Dharmasala seemingly resting at the foot, while in the opposite direction, over a low range of hills lay the valley of Beas, whose wide sandy bed forms at all seasons of a year, a conspicuous landscape. Immediately in front of the temple, lies a large tank, nearly 50 metres in length and roughly half of it in width. Although perched almost on the hill top, and apparently fed by a small catchment area, it is reputed to contain water throughout the year. The presence of the tank has served as a protective measure against encroachments.

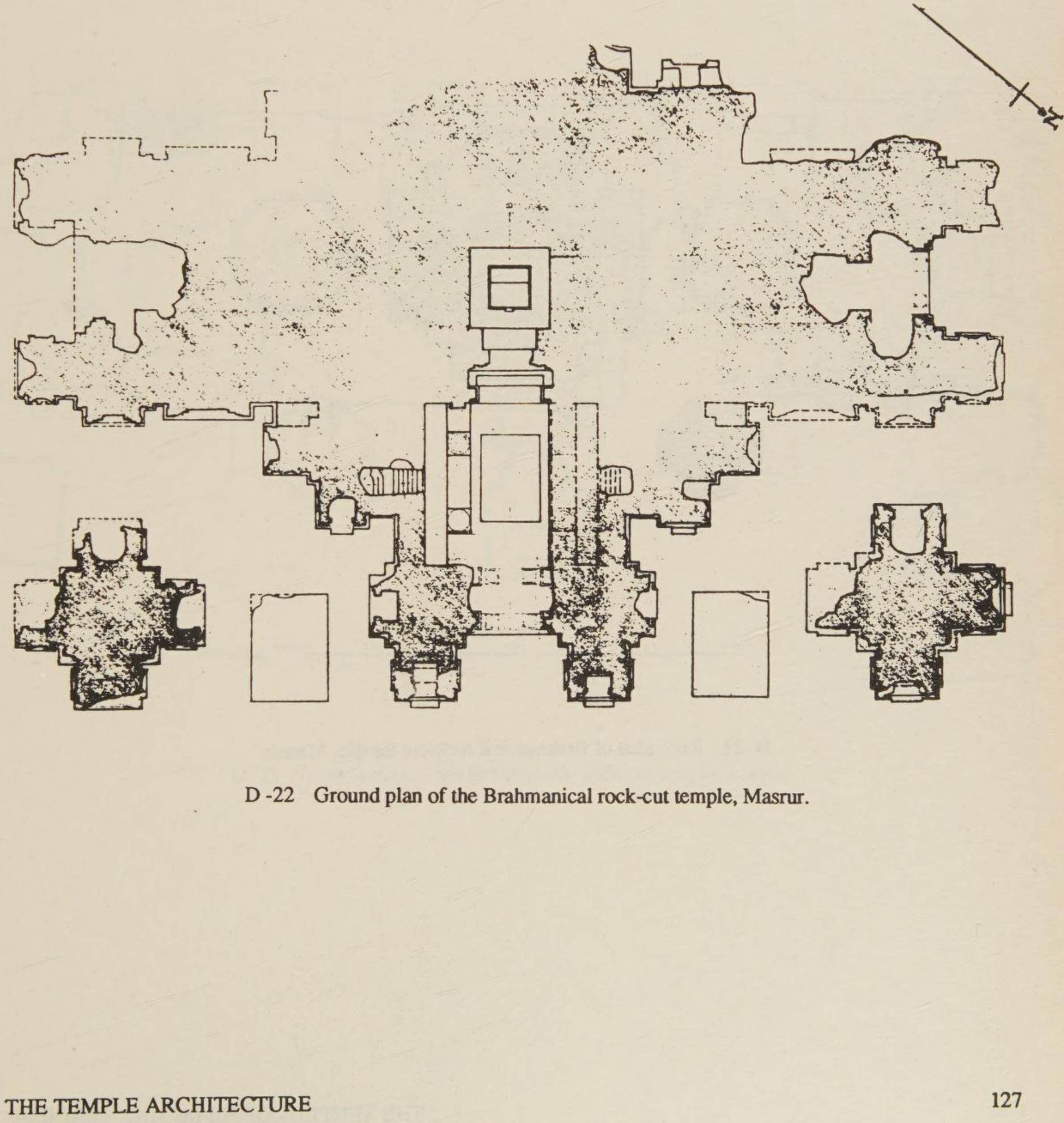
The remote situation and inaccessibility of the temples has saved them from the ravages and destruction from Muslim invaders, while their monolithic character saved them from devastation of the major earthquake of 1905, which destroyed most of the buildings in Kangra.

Though the rock-cut cave temples exist in various other parts of the country, the monuments at Masrur are not only free from imperfection, but standing as they are on the highest point of the hill, occupy a position of peculiar architectural advantage. In point of size too, the Masrur temples concede nothing to their rivals, as they are gigantic structures. While in beauty of ornaments and boldness of conception their superiority[158] is equally marked.

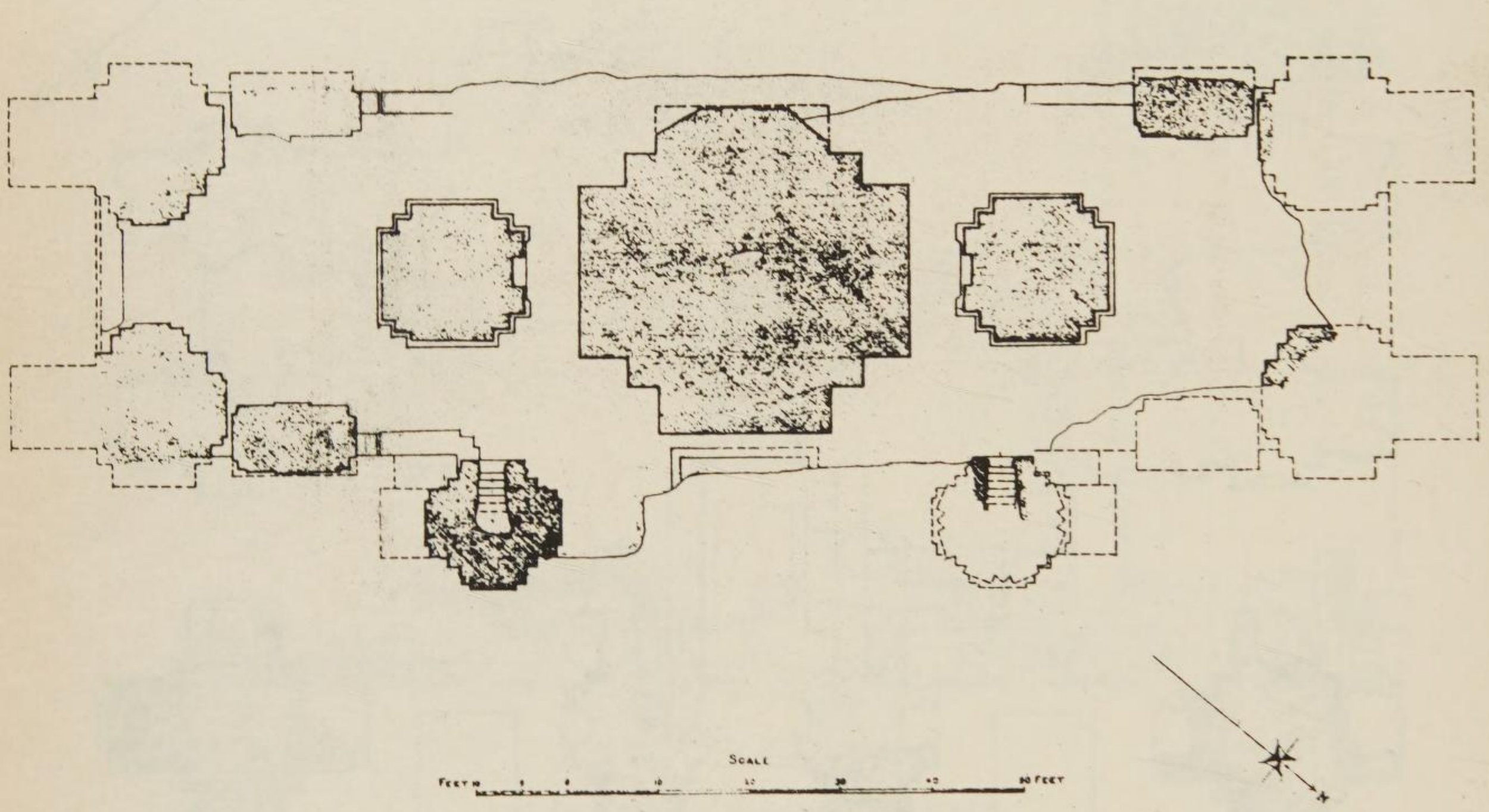
At Masrur, the monument is a complex of shrines[159]. The centre is occupied by the principal s shrine, which faces a little north of east. Almost in line with this, and on the other side, are two subsidiary shrines of decreasing size, the smaller and more distinct one occupying the outer angle. A similar arrangement of these secondary shrines appears to have formed the back of the monument[160] so that the principal temple stood in the centre of eight smaller ones, the whole hewn in the base of a more or less rectangular mass of rock, the thresholds of all the shrines, therefore, being on one level.[161] Above the cells of the main shrine, and level with the now lost roof of *maṇḍapa* the rock is cut as a flat roof, broken only by the main spire..... and the *Śikharas* which mark the sanctum of each of the eight smaller shrines.[162] There is a marked difference between the



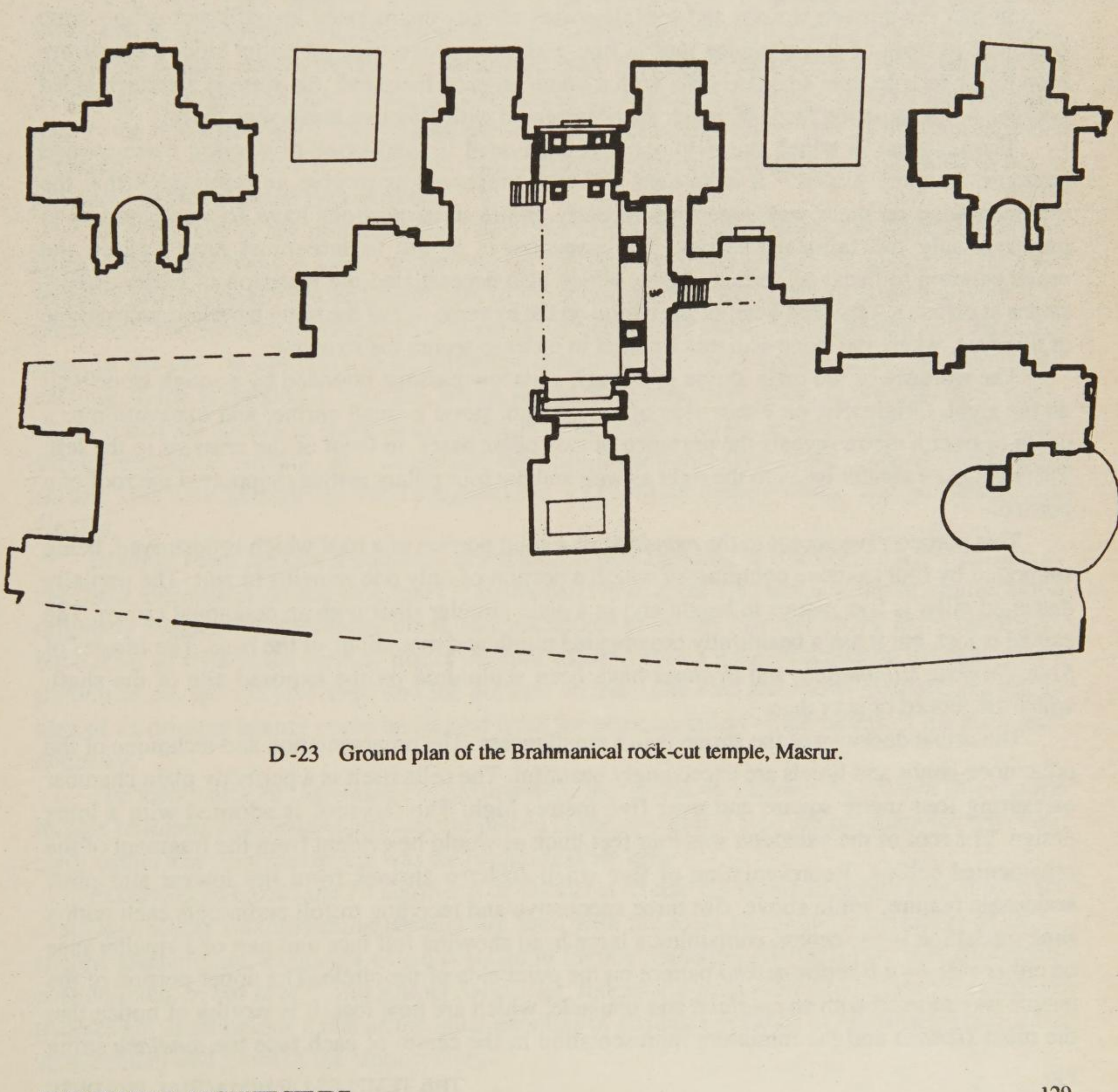
D -20 Section of rock-cut temple, Masrur.



D -22 Ground plan of the Brahmanical rock-cut temple, Masrur.



D -21 Roof plan of Brahmanical rock-cut temple, Masrur.



D -23 Ground plan of the Brahmanical rock-cut temple, Masrur.

height of the main pinnacle and the *Śikharas* of the surrounding shrines.[163] The defect of such a design, whereby the principal spire would so over tower and stand aloof from the adjoining *Śikharas*, had apparently been realised by the architect, who, to lead the eye gradually upwards from the outer edges of the monuments to the crowing glory of the main *Śikhara* of intermediate size, but which is, in reality, a complete shrine with a cella and a spire, the doorways only partially excavated,[164] level with the flat roof. The main shrine was reached through a small portico and larger *maṇḍapa* but of these little remains. On either side of the *maṇḍapa* rose a *Śikhara* which id not, however, mark the sanctum of a shrine but masked the stairs leading to the level of the flat roof. Similarly flanking the portico, were two monolithic[165] shrines, each with a false door opening as it were in the portico.

In fact the thirteen shrines and two staircases already enumerated are still part of the same rock, but in front of this complex and in line with the portico, rise on either side, a cruciform monolithic temple. It is a square cella with a porch on each face, and the spire is a sixteen sided polygon — the tapering faces of which are ornamented with effective horse-shoe diaper.

The material in which the monument is excavated is sand-stone of varying fineness and strength. In some places[166] it is so hard and well preserved as to give an impression that the ornamentation on them was done only recently, while some portions have so weathered as to preserve only the faintest outlines. The unevenness of the texture must have caused the ornamentation to decay at certain places, which also necessitated the insertion of better quality stones at certain sports. The lintel of the shrine on the extreme left of the main temple is an example of this type, where the stone slab was inserted in order to secure the structure.

The entrance of the main shrine is through a narrow passage bounded by a rough stone wall on the right. Originally, on either side of the portico, stood a small shrine, and excavation to a depth of over a metre reveals the presence of two pillar bases, in front of the remains to the left. There could be similar bases to the right as well and the four pillars perhaps supported the roof of a portico.

This portico gave access to the *maṇḍapa* of a solid portion of a roof which is destroyed, being supported by four massive columns, of which a portion of only one remains in situ. The partially damaged pillar is five metres in height and in a plain circular shaft with an octagonal crown. The capital is lost, but it has a beautifully ornamented plinth and mouldings of the base. The images of *Śiva*, *Gaṇēśa*, *Hanumāna*, and *Brahmā* have been sculptured on the exposed site of the shaft, which are indeed of later date.

The actual doorway of the shrine is in a small recess. The ornamentation and technique of the pillar door-jambs and lintels are exceedingly beautiful. The cella itself is a perfectly plain chamber measuring four metre square and over five metres high. The flat roof is adorned with a lotus design. The roof of the *maṇḍapa* was four feet thick as would be evident from the fragment of the ornamented ceiling. Representation of five small *śikhara* shrines form the lowest and most noticeable feature, while above, rise three successive and receding trefoil pediments each with a sunk medallion in the centre, containing a large head showing full face and part of a smaller face on either side — a *Bhadra-mukha* pattern on the outer side of the circle. The upper portion of the temple was adorned with an *āmalaka* and pinnacle, which are now lost. It is worthy of notice that the main *śikhara* and the miniature representation in the centre of each face the *āmalaka* string

course is shown not as a rectangular slab but as a circular *āmalaka* such as would form the crowning member of an actual *śikhara* so that the edge of the spire appears as though composed of a series of superimposed *śikhara* shrines.

Standing on either side of the main spire are the two roofed structures which are from their position, incapable of making any shrine whose cella would be indicated below, while their doorways prove that they ware meant to represent a simple but complete shrine. Like the main *śikhara* for the same reason, the east faces have suffered considerable damage. The upper portions of the shrine have been completely finished.

Of the four angle shrines, which stood at the corners of the monument, only one, at the south-east angle remains, while only traces of the other three are visible. Each had a porch facing the narrow cutting which divides the monuments from the rocky ridge, while a verandah of noble proportions joined each pair. The common verandah, in each case, is only partly visible and the roof to the north has fallen. The roof of the verandah was supported by two pillars, but none has survived. The spires were of usual form with horse-shoe diaper ornaments, and the existing one is preserved to the height of the *āmalaka* .

On each face of the monument and on either side of the main shrine, but separated, on the front of the monument at least, by the spire of the stair case, is a subsidiary shrine. Of the four shines which originally existed, only one, to the south of the main shrine, is comparatively well preserved. The remains of the spires of these at the back of the monument still exist and the fallen mass of the one on the north bears pathetic witness to its former beauty. Now the face of the existing shrine is roughly 4.5 metres, which would, therefore, have given to the vase of its spire, had it remained square in plan, an area which would have brought it into contact with the roof shrines described already, and, moreover, partially hidden one face of the *śikhara* of the angle shrine. This arrangement has been suggestive of a Dravidian *gopura* rather than an Indo-Aryan *śikhara*.

Besides, there are two monolithic cruciform shrines standing in front of the angle shrines of the main monument on the east face. It is impossible to state whether similar structures stood originally besides the monument, but it does not appear probable. The one on the left is destroyed, but a mass of rock in the vicinity marks the spot where it rose. Of the structure on the right only a portion of the spire is preserved and the porches on the south-east and south-west are lost but an idea of its original beauty could be formed from the ornamentation of the lintels of the north-east doorway.

The local name of the shrine is *Thakurdvāra,* the shrine of *Vishṇu*. At present three stone images of *Rāma*, *Lakshmaṇa* and *Sītā* are placed in the sanctum. These are of recent introduction, since earlier a small metal image was the presiding deity here.

According to Goetz, the *Thakurdvāra* at Masrur is a rock-cut shrine in which four subsidiary chapels of Gupta *Pañchāyatana* temples are used with the main shrine in its buildings of cross-shaped ground-plan, a concept which is found in India at Paharpur (Bengal) but more commonly outside India, in old Java[157] and Khmer Sancturies. Indeed the giant monolithic carvings of masrur temples are as ambitious a feat as the relief carvings of Arjuna's penance in Mahabalipuram of the sixth century and Elora of the tenth century.

Baijanātha Temple, Baijnath

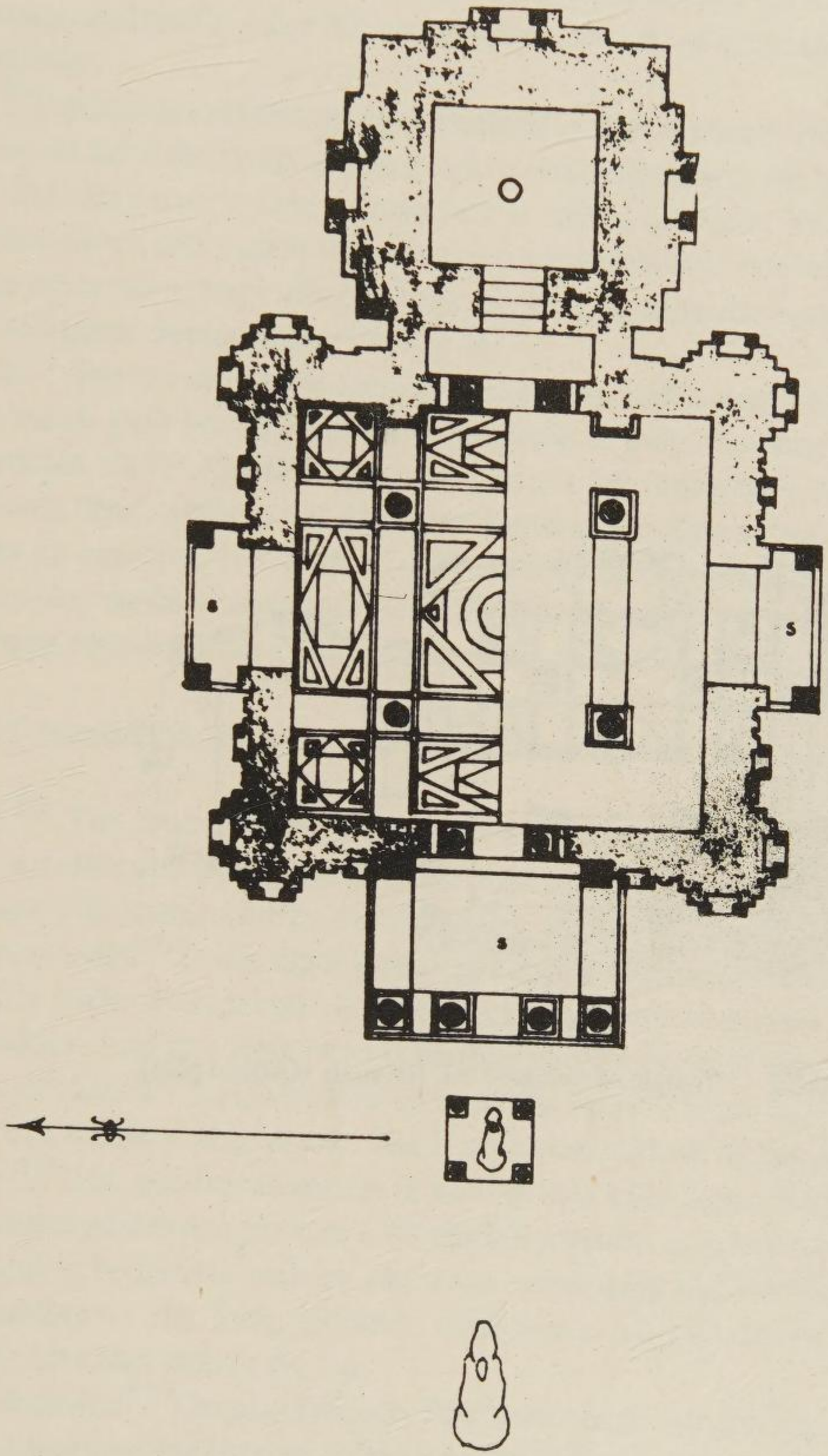
The *Mahādēva* temple at Baijnath had its ancient name as *Vaidyanātha* - Lord of physicians. The original name of the place was Kirgrama, which is recorded in the two extensive *Śārdā* inscriptions incised on stone slab which in elegant Sanskrit verses give the history of the foundation of the temple by two local merchant brothers — Manyuka and Ahuka. It faces west and stands in the middle of an enclosure of an irregular shape about 120 feet in length and 60-75 feet in width. The situation of the *Baijanātha* temple on a comparatively flat plateau not far removed, but at a fair distance from Dhauladhar, shows an instinctive appreciation of the site, where a small man-made mountain with its *śikhara* could converse arrogantly with the sky. Also it can be in sight miles away, and though it is not very big, it creates the necessary feeling of reverence in the approaching devotees. The proportions of the *Baijanātha* temple are remarkable features of the shrine. The carvings of *śikhara* stones, the artificial window and the sculptures are integrated into a monumental mass thus fusing architecture in sculpture and the sculpture in architecture. The central axis is so planned that the scooped out spaces for images project the indwelling power. This power is expressed through the collateral deities housed in the niches of the projecting buttresses. The shadow of niches relates back to the *garbha-grīha* sheltered beneath the *śikhara*. The total impact of the temple is heightened by the stone paved courtyard, which provides the necessary space to go round the temple, as well as to absorb the lights and shadows from sufficient distance. The temple compound contains a number of shrines scattered here and there. Pl. 73

In front of the temple are placed two images of *Naṅdī* — the mount of *Śiva*. One of those in a standing position and bigger in size, is of later date, while the one seated in a *maṇḍapa* supported by four pillars, belongs to an earlier period.

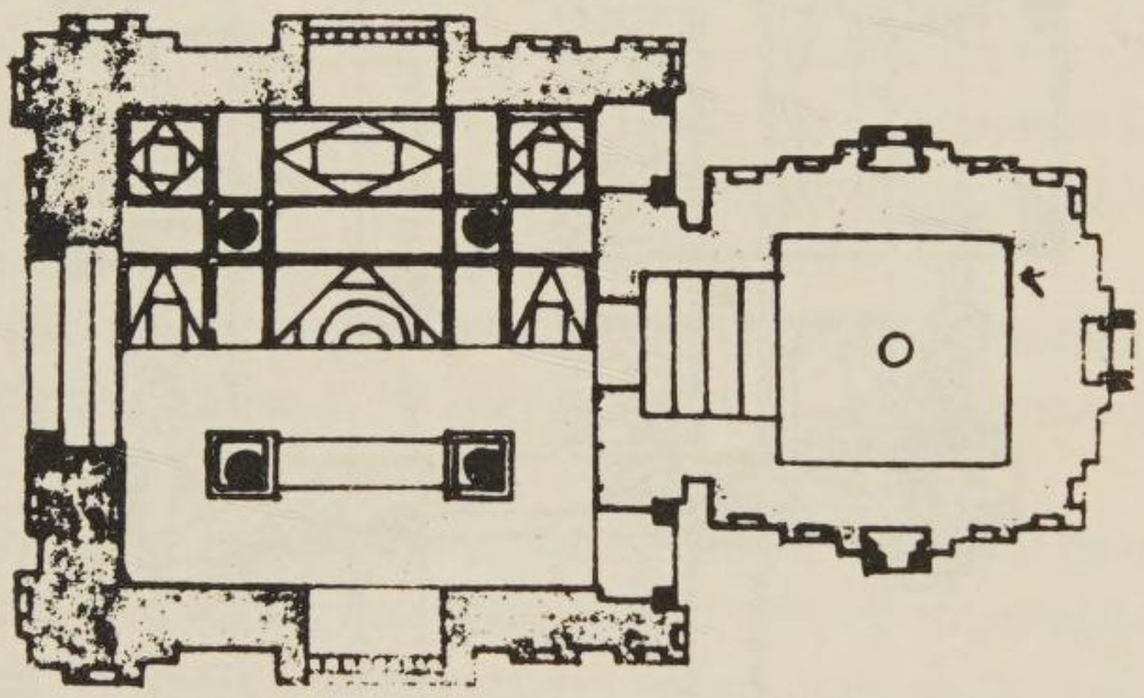
In the temple foreground there is a *mukhamaṇḍapa*, followed by a *maṇḍapa*. The roof of *ardhamaṇḍapa* rests on four massive columns. "The shafts of these pillars are plain cylinders of classical proportions and the bases also show that they are only slightly removed from the classical design. The square plinth, the two toruses, the hollow mouldings[168] are all classical but partially hidden by Hindu ornamentation of great elegence but unlike anything found afterwards." The capitals of the columns are decorated with pot-and-foliage design. The roof of the *maṇḍapa* is supported by pillars connected with raised square benches, which form a passage leading to the entrance of the sanctum. The architraves resting on these pillars divide the space of the ceiling into nine compartments each one of which is closed by means of a slab. Ds. 24-25

Both the north and south walls of the *maṇḍapa* are adorned with graceful balconies resting on two pillars on each side. The four corners are strengthened by means of massive buttresses like projections in the shape of half engaged *Śikhara* type temples, each containing two niches, in which images of deities are placed. Similar niches in slightly projecting chapels are found between the corner projections, the entrance and the balcony windows. The *maṇḍapa* ceiling has beautiful carvings.

The *garbhagṛīha* area is eight square feet in the interior and eighteen square feet on the exterior. The main deity is a *Śivaliṅga* which is enshrined therein. The top of the *śikhara* is adorned with *āmalaka* over which is placed a vase and is crowned by a trident — the emblem of *Śiva*.



D -24 Ground plan of Baijnātha temple, Baijnath.



D-26. Temple of Siddhanātha, Baijnath. (Ground plan)

The outer walls of the sanctum are enriched with three pillared niches enclosed in projecting chapels, each flanked by two niches of smaller size. The central niche in the east wall contains an image of *Surya* wearing a jacket. It is placed on a marble pedestal, which must have belonged to a Jaina image of Mahavira as is evident from a Nagri inscription dated 1204 A.D. carved on its facets. The deities depicted in other niches, however, are not of great antiquity, some of which are described hereunder.

Brahmā[169] The four armed and bearded *Brahmā* is shown seated. He carries in his left hands a book and a vase. In the right hands a rosary and an indistinct object are held.

Durgā[170] Standing over a lion, whose face is raised upwards. She is four armed. The two right hands hold a conch and a *gadā* while the two left hands hold a sword and a disc. She wears a crown, besides other ornaments like earrings, necklace, pendants, bangles, armlets, anklets and waist-band. A miniature female appears to her left.

Chāmuṇḍā[171] She stands, in the form of a skeleton, and is nude, except for a piece of cloth tied round her waist, with her legs placed on the back of a human body. She wears a head-dress studded with human skulls. She has eight arms. In her left four hands, she holds a trident, a bell, *Vajra* and a human head, while in her right four hands she holds a sword, a dagger, *ḍamaru* (partly
Pl. 73 broken) besides an object which cannot be identified. On her left, she is attacking *Chaṇḍa* and *Muṇḍa* — the mighty asura generals of *Śumbha*, from whom she derived the name of *Chāmuṇḍā* for she killed these demons in the battle. The event is described in the *Mārkaṇḍēya Purāṇa* (Ch.37 V.25) thus:

"Yasmach-Chaṇḍañcha Muṇḍancha grithītvā tvamupagatā Chāmuṇḍēti tatō lōkē khyātā Dēvī bhaviśyati"

Kārttikēya,[172] The four headed god is seated on a peacock, having four arms. In his left hands, he holds a trident and a fruit, while in the right hands a lotus and an unidentified object. His *mukuta* is adorned with human skulls, which is quite unusual for the god.

Mahishāsuramardinī[173] She is eight armed and stands in *ālīdha* posture, placing her right foot over the buffalo's back, from whose severed neck the *asura* in human form is emerging. The tirident of the goddess held in a right hand is pierced into the chest of the *asura* — in human form. She holds in her left hands a bell, a bow, a disc and the *asura's* head. In her right hands she holds a sword, a *chakra*, a trident and an arrow. She is bedecked with all the usual ornaments.

Gajalakshmī[174] The goddess is seated in *padmāsana* over lotus holding lotus stalks in two hands, in the *ardhaparyaṅkāsana* posture with the left leg folded, while the right leg hangs down. She is smiling and is bedecked with all the usual ornaments like ear-rings, necklace, armlets, anklets and *kiṅjalkinī* — the long garlands of flowers. She is shown being bathed by two elephants standing on either side at the top.

Kalyānasuṅdramūrti[175] The panel depicts *Śiva*'s marriage with *Pārvatī*. The *Śiva* and *Pārvatī* couple, with *Śiva* holding the hand of *Pārvatī* in the act of *pāṇigrahaṇa* which is obligatory in Hindu marriage — occupy the centre of the composition with *Śiva* standing to the right and *Pā -rvatī* to the left. *Brahmā* — the officiating priest is seated before the fire.*Vishṇu* accompanied by *Lakshmī* is standing in the background. Horse headed *Haiyagrīva* is also seated in front of the fire to the left. This scene belongs to a late period, but the earliest representation of a similar scene belonging to the eighth century, comes[176] from Elephanta caves near Bombay. This scene also

tallies in broad outlines with the one described above, from the temple at *Baijnātha*. Similar scenes are numerously found in various other sculptures and bronzes in Indian art.

The dancing *Gaṇēśa* is a fantastic adumbration, which is unusual in northern India, but it shows that the dance tradition was prevalent here in medieval times. The many armed dancing *Śiva* is symptomatic of essential mobility which characterised the carving of hill temples in the region. Besides the above, the temple niches are also decorated with panels showing, three headed *Vishṇu* seated in *Bhadrāsana*, *Trivikrama* form of *Vishṇu*, *Śeshaśāyee Vishṇu*, *Hari-Hara*, *Umā-Mahē śvara*, four armed *Śiva*, dancing *Śiva* besides Indra seated on an elephant and *Indrānī seated* on an elephant.

One of the niches has also preserved an image of a Jaina *Tīrthaṅkara* seated in Bhamisparsa *mudrā*. The presence of the Jaina images in a *Śiva* temple is somewhat unusual. Perhaps this was installed in the temple during modern times mistaking it to be a brahmenical deity.

As to the date of the temple different opinions have been expressed by the scholars. Some of these are detailed hereunder:

Kielhorn observes: "If we are not restricted by the date of the second *praśasti*, to any particular century of Saka era, I would say that the Laukira year 80 of the first *praśasti* must correspond to Saka 1126, expired, because of all the expired 26th years of centuries of Saka era from Saka 426 to saka 1426, only the year 426 yields the desired Sunday (the 2nd day, 1206). And I should not be prevented by anything in the contents of the inscription and the language of the author, or in the alphabet employed, from assigning the inscription to so late a period." (Kielhorn., note on the Saptarshi Era, Indian Antiquity, Vol.XX, 1891, p.1154)

"We are now in a position to say with certainty that both the temple and the inscription are exactly four centuries later than was hitherto supposed — a conclusion of no slight consequence in the history of Indian architecture and paleography. Lovers of antiquity may feel disappointed with the above conclusion. It does not however affect the artistic merits of the building which still retains an age of which only few temples extant in Punjab can boast" (ASI A.R., 1905-06 pp.17-24).

Though the temple was built many centuries ago, it was thoroughly repaired by Raja Chand Katoch, who ruled Kangra from over half a century (A.D. 1776 to 1824) and whose ambition in reassuring the ancient claims of Trigarta over the surrounding hill states led to a collision with Ranjit Singh, and the fall of Katoch kingdom. That the temple was repaired by Sansar Chand, or by his family priest Gaṅgā Rām, appears from the inscription in the temple courtyard, which follows:-

"In the year 1843 (A.D.1786) on the 15th day of Jetha, the mason, Jit engraved this according to the order of Gaṅgā Ram the family priest of Raja Sansar Chand."

However, the extent of the repairs actually carried out are not clear from the above inscription. Cunningham[177] opines that the temple had undergone extensive repairs at the hands of Sansar Chand. Fergusson also observes that in 1876 the large temple underwent thorough repairs at the hands of Sansar Chand which has obliterated many of its features but it is easy to see at a glance what was lone in the beginning[178] of the 9th (read 13th) century....."The pillars of the porch, according to the same authority " retain their forms upto their capitals at least. The architraves[179] belong to the repair in 1786." Burges on the other hand is of the opinion that the

pillars of the porch are of the early date, but that the porch in its present form is due to Sansar Chand. "with the exception of the balcony windows on each side of the *maṇḍapa*, its walls and inner roof and those of the shrine were not materially interfered with, but the outer roof of the *maṇḍapa* and the spire of the shrine were either largely reconstructed or covered with no thick a coating of lime, as entirely[180] to mask the original." Stein however opines that "the temple has not undergone, as such, very great alterations as the earlier describers state." According to him only the roof of the *maṇḍapa* seems to be modern. Stein's remarks seem to be correct. There are two stone inscriptions in the temple of Baijnath (Kiragrama). They are dated Saka-Samvat 1126 and Sistra-Samvat 80 (A.D. 1204) of the reign of Raja Jaichandra of Jalandhara (or Trigarta) and record the construction of the temple, dedicated to *Śiva*[181] *Vaidyanātha*. Besides there was a stone slab inscription recovered from the *pujāri's* house, which was later shifted to Lahore[182] Museum. In addition to these, there is a defaced stone slab inscription in the temple of *Siddhanātha* at Baijnath, and a pillar inscription in the temple of *Siddhanātha* at Baijnāth[183].

Siddhantātha Temple, Baijnath

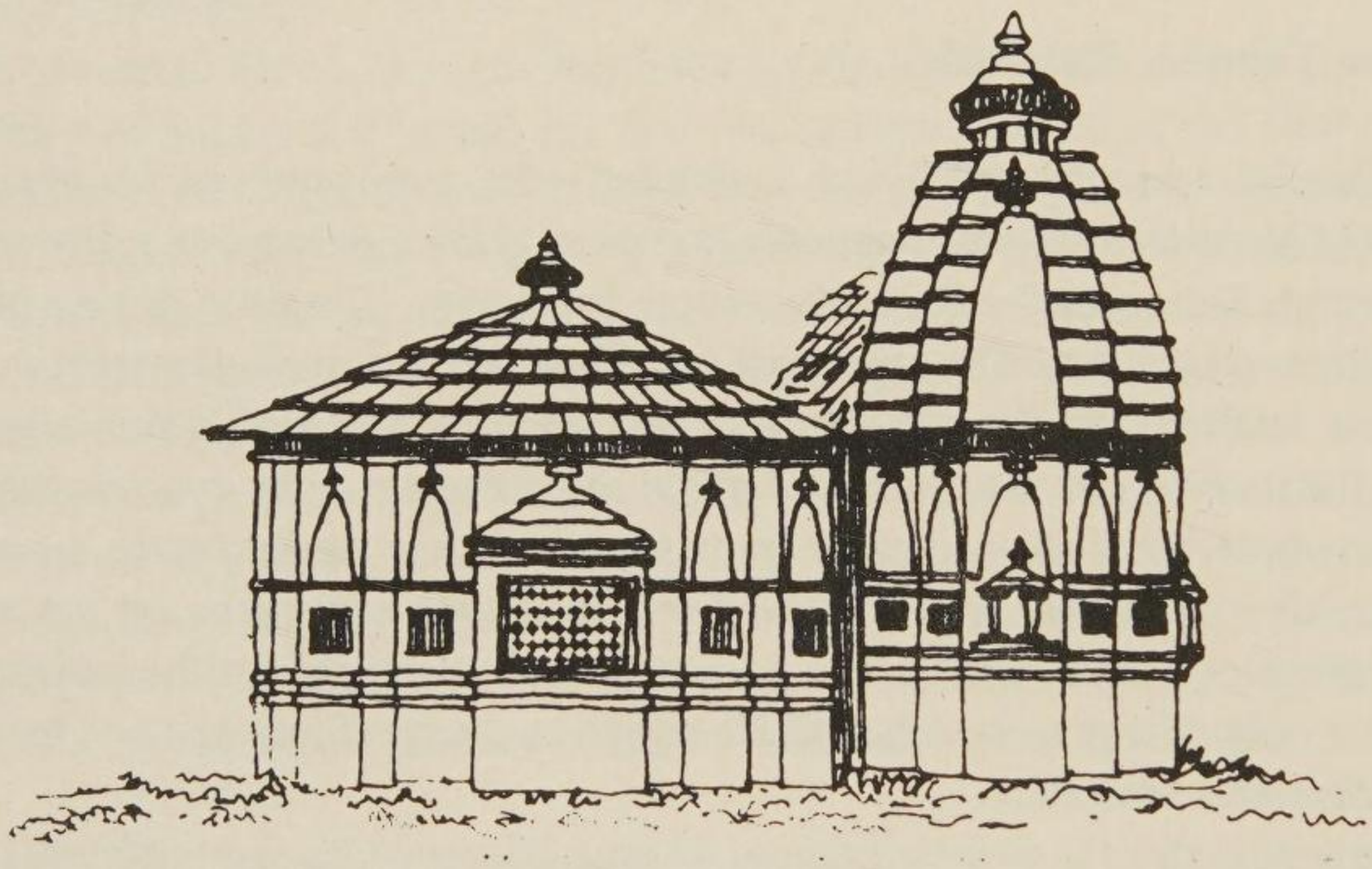
The *Siddhanātha* temple at Baijnath is similar in its arrangement both in its interior and exterior to that of *Mahādēva* temple commonly known as *Siddhanātha* temple. However, while the *Siddhanātha* temple faces east, the Baijnātha temple faces west. The side opening of the *maṇḍapa*
D- 26 are without pillars and are closed by stone trellises. There are two small doorways in the back wall of the *maṇḍapa* leading past the outer walls of the sanctum. The roof is similarly supported on four pillars in the interior and the ceiling is formed in the same way by overlapping slabs. On the exterior of the temple, the walls and roofs are ornamented as in the *Baijnātha* temple. The small pillars of the niches are slated with sixteen sides. In the western niche on the exterior of the sanctum, an image of *Sūrya*, with seven horses, stands enshrined on the pedestal. Inside the sanctum there is only a large stone *liṅga* which serves as the presiding deity of the temple and is known as *Siddhanātha Mahādēva*.

Inside the temple there is an inscription of 40 cm x 35 cm which is completely obliterated and is pealing out. It evidently belongs to the same age as the great inscription in the temple of *Baijnā -tha*.

According to legends, the construction of these two temples of *Siddhanātha* and *Baijnātha*, both dedicated to *Śiva*, is attributed to two brothers of *Baniyā* community named Baijnath and Siddhanātha, popularly known as Baiju and Siddhu. The name of the village in which the temples are situated was Kiragrama. This name finds mention in *Śiva-Purāṇa* and also in the Jaina inscription of the white marble and is dated Samvat: 1296 or 1239 A.D.

This is a *Śikhara* temple, made in stone, with a *maṇḍapa* in front.

Bhagsunātha temple is also a *śikhara* type of structure and is dedicated to *Śiva* whose *liṅga* is enshrined therein. The temple is dated back to the second half of the sixteenth century A.D. The *Nandīkēśvara* temple at Jadrangal, opposite.Dudh is said to have been started by Raja Ghammand Chand in 1774 A.D. and completed by Raja Sansar Chand in 1785. The *Ghanjar Mahādēva* temple situated on the back of Manum *nāla* in Kangra district is also dedicated to *Śiva* and is a *śikhara* typeof structure.The*Kalēśvara Mahādēva* temple at Kalesar, however, is a dressed stone structure.



D-26A. Temple of Siddhanātha, Baijnath.

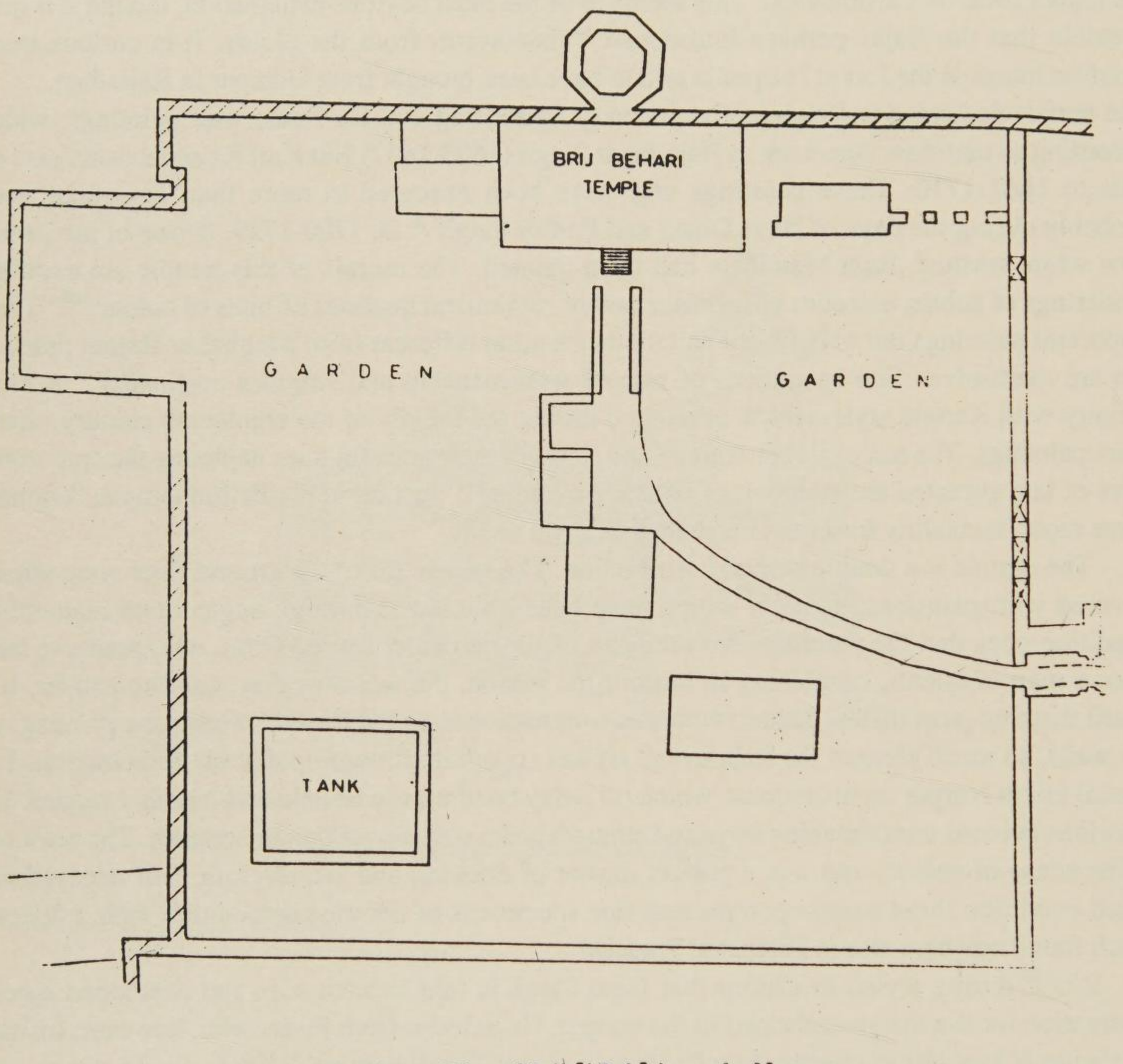
Brijraj Behari Temple, Nurpur

On the spread of Vaishnavism[185] in Himalayas Vogel says, "Though Saivism prevails everywhere and all the principal temples and *tīrthas* are dedicated to Mahādēva or Dēvī, under various names, there seems to have been great deal of *Vishṇu* (or *Krishṇa*) worship in Rajas. At least I found this with regard to Kangra and Nurpur, which may be considered to have been most important ones. It seems that though the popular religion was grosser Saivism, the Rajas took to the higher form of Vaishnavism. This seems to be the most obvious explanation, though it is quite possible that the Rajas perhaps introduced Vaishnavism from the plains. It is curious that a *Krishṇa* image in the fort at Nurpur is said to have been brought from Udaipur in Rajasthan.

The temple dedicated to *Krishṇa* contains very interesting and the finest wall paintings, which, according to tradition, date back to Raja Jagat Singh (1605-1627) But Karl Khandelawala puts the date to 1661-1710. These paintings may have been executed in more than one reign, most probably during the days of Daya Dhata and Prithvi Singh A.D. 1700-1729. In one of the panels,
D- 27 now white washed, Raja Mandhata had been painted. The murals of this temple are exquisite renderings of subtle, eclectics of romance and of rhythmical qualities of lines of colour.[186] "These important paintings not only reveal an artistic tradition different from Mughal or Rajput practice,
Pls. 74-78 but are themselves fine specimens of minute workmanship and singular originality." A close affinity with Kangra style, which developed during the middle of the eighteenth century, marks there paintings. The scale of their colours and flows of their graceful lines depicting the epic stories have of late attracted the attention of critics. According[187] to a critic the Brijraj temple, "contains some most fascinating frescoes ever done in Kangra valley."

The temple is a double storied construction. The verandahs of the ground floor were wholly covered with paintings, some of which have been obliterated through neglect and inattention. Tradition goes that the paintings are the work of the carpenter named Golu, who seems to have been a man of talents, combining in himself the mason, the wood-worker, and the painter. It is stated that this great master painter, who was commissioned by the Raja to execute the paintings on the walls, so much pleased the Raja by his art and superb draftmanship that the Raja instituted an annual fair at Nurpur on his request, which till today continues to be held and largely attended. His drawings evinced considerable power and strength and a delicacy of line of segment. The artist had a fine sense of colour, and was a perfect master of drawing and art. Even in their decayed and faded condition these paintings represent fine specimens of artistic composition with a delicate touch found nowhere else in Himachal Pradesh.

It is[188] during a visit to Chittor that Jagat Singh is said to have seen and developed special fascination for the image enshrined in the temple. He asked it from Rana, who, however, insisted on giving it as a gift in charity, to a *Brāhmaṇa*. Jagat Singh being a Rajput, would not receive charity. But such was his keenness that he took the help of a *Brāhmaṇa* when the actual ceremony of gifting was being performed. He himself sat behind a curtain and when the hand had to be extended for receiving the water poured in token of the gift being made, he made the *Brāhmaṇa* stretch his hand out in place of his own, thus preserving his Rajput pride and at the same time gaining the image. The story used to be told with much relish by the late bard of Nurpur, named *Banka Rāi*.



D -27 Ground Plan of Brijrāj Behāri temple, Nurpur.

The *śikhara* temple dedicated to *Lakshmīnārāyaṇa* was built by Raja Abhaya Singh in the last quarter of the 17th century A.D.

Lakshmīnārāyaṇa Temple, Jaisimghpura

The temple — probably a sixteenth century structure — is a massive building. It is a *śikhara*
Pl. 79 type of edifice with the *maṇḍapa* in its front and crowned by an *āmalaka*. The *bhadramukha* motif adorns the temple in the front. The *maṇḍapa* has a flat roof with an *āmalaka* placed over a cylindrical stone. The exterior of the temple has niches, which probably had images of deities installed therein, which are now missing. The temple is dedicated to *Lakshmīnārāyaṇa*, whose
Pl. 180 images are installed therein. There are other smaller shrines in the temple premises. The temple of *Sītā Rāma* at Jaisinghpur is also a *śikhara* structure, with a *maṇḍapa* in the front. It is a stone structure with *āmalaka* motif at the top.

Śiva Temple, Jvalaji

The *Śiva* temple is located on the hill above the main shrine of *Jvālāji*. This is also a domed structure probably dating back to the 17th-18th Century A.D. It has also an *āmalaka* design atop
Pl. 81 the dome, which is crowned with a trident placed over two *kalaśas*. The temple is dedicated to *Śiva*, whose *liṅga* stands enshrined threin. Opposite to the main entrance, there stands a stone *Naṅdī*. The main entrance as well as other niches have arches. The dome is made of brick and lime mortar, while stone is used in the walls upto the roof.

Temple of Murlimanōhara or Rādhā Krishṇa, Baijnāth

The temple[189] of Murlīmanōhara or *Rādhā Krishṇa* is ascribed to pandit Gaṅgā Ram, the family priest of Raja Sansar Chand, whose name occurs on the inscribed stone set in the pavement. From the debris around the temple, the fragment of an inscribed stone was found, which originally might have been the lintel of some temple. It contained four lines of *Śarada* writing. The stone slab was deposited in the Lahore Museum.

Lākhā Maṅdir at Chari, Kangra

The small village of Chari is situated 12 km to the east of the Kangra, and just 1.5 km to the north-east of Nagarota. This is one of the richest parts of the Kangra district. In 1854, when stones were being collected for a bridge over the Baner River, the foundations of a temple were discovered by A.D. Forsyth, together with an inscribed stone. The temple[190] is called *Lākhā-Maṅdir*. It was evidently a building of much importance, as the stones are fastened together with iron clamps. Some of them are of large size, one being 9 feet long, 2.5 feet broad, and 1.5 feet thick. They are all squared stones, most carefully cut. There are some huge bases and capitals of

pillars, and several fluted shafts. On one carved stone there is an inscription. The bricks used abut the building are very large, such as are never seen in any other Hindu temples in the area.

The inscription thus found was engraved in characters of the seventh or eighth century and was perfectly legible. It opened with the two auspicious words *aum swasti*; but the rest was simply the well known formula of the Buddhist faith, beginning with *yē dharmma hētu*, etc.A flat block of sand-stone offers an irresistible temptation to tool sharpening and consequently the right half of the inscription has been ruthlessly destroyed. There had been originally one line of letters above the Buddhist formula, of which only the tails of some letters now remain.The block of stone was the pedestal of a statue, and the inscription was on the upper face before the statue.On the front of the stone are carved seven boars, which leads one to believe that the figure was that of *Mārīchi* and with seven boars on the pedestal. It is evident from the size and style of the temple described by Forsyth, that the Kangra Buddhists must have been both powerful and wealthy during the seventh or eighth century A.D.

Ruined Temple, Nurpur Fort

In the fort at Nurpur, there is a ruined temple which was excavated in 1885. Prior to its excavation by the Archaeological Survey of India it was merely a mound covered with flowers and the debris. On excavation, the basement of a large temple profusely decorated with carving, besides a number of sculptured fragments[191] which once belonged to its upper portion was discovered.

This temple is 117 feet long and 50 feet wide externally. It is built of red sandstone and consists of an ante-room (*maṇḍapa*) leading through a central chamber (*antarāla*) to the sanctuary (*garbagṛīha*) octagonal in plan with recesses at the angles. Its plan does not resamble that of any other shrine in the Punjab, but is very similar to those of the famous temples of Govindadeva at Brindaban and Harideva at Govardhan near Mathura. The main entrance must have been at the south end though there were entrances direct into the central room on the east and west sides as is the case in the Harideva temple. But now the stairs are extant on the west side only. That it had entrances at the south and east sides is evidenced by the stones that are still preserved and shaped like those found on the thresholds inside the temple. Pls. 82-85

The east and west sides of the *Maṇḍapa* are open, and the inner surface, from which the stone pavement was probably removed, is enclosed on the east and west sides by a colonnade consisting of two rows of two double pilasters and pillars. The complete bases of the pillars are still extant. The ornamentation preserved on the bases of the pilasters shows a marked similarly in design to some of the early Mughal buildings. Between each pair of the pilaster at the end of the two colonnades are doorways leading into small rooms 5' 3" by 5' 5", and contrived in the thickness of the walls at the angles of this portion of the building. The one on the north-east is best preserved, though roofless. It is of interest to note that this door is arched. Two steps in the centre of the north all of the porch lead up to a passage 7' 3" wide and furnished on both sides with raised seats, such as are also found in the Govindadeva temple, which must have carried pavilions. Such pavilions, a feature of Mughal architecture, are found flanking the entrances to the sanctum

of the Govindadeva temple at Brindaban. They are raised on platforms similar to those extant at Nurpur and provided with a cornice and panels of the same design.

It is noteworthy that the threshold at the entrance of the central room, partly preserved, is provided with a projecting grotesque animal, resembling to those in the Brindaban temple.

The central room is a rectangle with a recess in each wall. The end of the eastern recess is marked by a stone with a well preserved portion of the same curious animal projecting outward, and which, therefore, as noted above, must have formed part of the threshould of the eastern entrance.

The entrance of the sanctum, or the northern room is at the termination of the northern recess, which exceeds the other in depth. The border of scroll work along the threshould, which is partly preserved must have continued on the door jambs. In the middle of the threshould here, we again notice the peculiar ornamentation consisting of a projecting pair of grotesque animals separated by a vase-shaped stone which must have been the top of the flight of steps. Figurines of *Gangā* and *Yamunā* are artistically represented on the sides of the threshold beneath the jambs, but not on the door jambs themselves as is usually the case in Hindu temples of the pre-Muhammadan period. To the east, we find *Gangā* standing on a *makara*, which is carved in the shape of a fish with a head resembling that of a crocodile. Ganga holds a lotus and water vessel in her hands, and wears a long garland reaching her mount, the tortoise. Beyond the threshold, a raised passage leads into the sanctuary, on the same level with the adjoining room. The walls of this chamber stand to a height of 4' 9" above the floor of the room and are of enormous thickness as compared with the narrow space they enclose. Their exterior surface is divided into three panels enclosed with a double border, the inner being of a foliated design and the outer of a geometrical design. These panels must have formed a dado of the kind found in Mughal edifices. The designs also are decidedly Mughal in style. It is noteworthy that the border of the panel on the north-east end is left blank. The panel on the south wall to the west of the entrance bears in relief a winged figure of a female, probably meant for a celestial nymph (Sanskrit *apsarās*). The representation is a good example of the mixture of Hindu and Muhammadan elements. To give wings to an *apsarās* is undoubtedly believed to be a Muhammadan treatment: winged figures are practically unknown to
Pl. 85 Hindu art. Flying figures are indeed very common, but the flight is expressed by the position of the legs, which are shown running-wise, one heel almost touching the head. The figure is 1' 3" high, and holds a rosary and a peacock in the hands. She wears a *dhotī* like a Maratha woman. It is doubtful if holding a peacock is a Hindu motif.

The corresponding panel to the east is left blank. This circumstance would also indicate that the intended carving was never finished. An ornamental cornice, at a height of 3' 9" from the floor, is still extant. The further end of the shrine is occupied by a pedestal projecting from the back wall. This must have carried the image, which is now lost, but its place is still marked by a large mortice in the centre of the pedestal. At the western side is another rectangular hole, but its use is not apparent. On the pedestal also, the carving is not completed.

Another characteristic feature of the temple is the profuse decoration on the outer walls of the sanctum and the choir. The plinth has three flat bands slightly receding from one another. The first is flat and plain, the second is divided into squares having geometrical figures within, and the third

has a half lotus rosette on it. Then we notice an inverted ogee moulding enriched with boldly carved leaves, round the base of which are grouped pairs of fighting elephants. Then comes a cushion-like moulding adorned with a fret ornament giving it somewhat the appearance of a rope ornament. Above this is flat band with demon masks conventionally treated and contained on three sides up to the colonnades of the nave. This may be said to represent the top of the plinth, and all that remains of the walls rising above it is beautifully carved in bands of ornament in low relief. Beyond an ornamental border, representing various figures treated in a naturalistic manner there are figures of multifarious, mostly mythological, beings. The panels over this portion are skilfully carved and have a raised band in the middle, bearing representations of various birds and animals such as ducks, peacocks, herons, parrots, antelope and deer, that are treated naturalistically. Here, too, a close resemblance with the row of figures on the early Mughal buildings in the Lahore Fort deserves special notice.

On the eastern wall, round the northern room, we see milch cows, bulls, milkmaids and a figure which most probably represents *Krishṇa* among them. The face and hands are broken, but the attitude in which he stands playing the flute, is distinct. The iconoclast has not left here any figure undefaced. Besides the scenes of camel fight, there are on the eastern wall of the central room the effigies of *Śiva* (three-faced), *Durgā, Sūrya,* and *Vishṇu* on their respective mounts. Then, to the north, the ten incarnations — avataras — of *Vishṇu* are represented in their correct order. We have a somewhat similar figure to the north of the eastern entrance, though they are too much disfigured for identification. On the north-east wall of the shrine, ascetics are shown seated cross-legged in meditation. A similar row is noticed to the north-west. The figure of a lion near them is probably intended to show the supernatural power of there ascetics, who could tame the most ferocious animals. Opposite this panel there are monkeys clinging to the branches of the trees. A figure riding a dragon, whose form is serpentine, with one foot placed on the hoods of a *Nāga*, carved on the east of the sanctum, perhaps represents *Krishṇa* killing *Kāliyā*. A wrestling match is shown on the northern wall. Further on to the west a curious cart, somewhat similar to the *khacar* of the central provinces, attracts our notice. It is two-wheeled but void of a cover. The comparatively long pole is placed on the back of a fat but pygmean bull.

The temple was not probably dedicated to *Vishṇu*. It has no signs of *Śiva* or *Śakti* worship. *Krishṇa* attended with milkmaids (*gōpīs*), cows, etc., is represented on it. This we should expect in a visnuite shrine. The pedestal, moreover, proves that the cells contained an image and not a *liṅga*. And it should be remembered that *Śiva* is mostly worshiped in the form of the *linga*. Besides, tradition says that the image of *Brajrāj* in the Thakurdvara, originally belonged to this sanctuary.

There is no extant record which can settle the date of this interesting building. It will be worth while to see what the structure itself tells about the point. First of all, the very plan, and as we have already noticed, closely resembles that of the *Hari Deva* temple, built by Raja Bhagwan Das about A.D. 1557, and of the Govindadeva shrine, built by Mansingh in *Saṃvat* 1647 (A.D. 1590), during the tolerant reign of Akbar. The ornamentation also is of the mixed Hindu-Mughal style, which was in vogue at the time of the Emperor and his immediate successors. Besides, several of its details are practically the same as are to be seen in the building of that period. Thus

the capitals and brackets that are lying scattered round here, bear a striking similarity in design to those of the early Mughal buildings in the Lahore fort. As remarked earlier the effigies of *Ganga* and *Yamunā*, unlike those in the earlier shrines, are found below the jambs. It is also noteworthy that the carving shows no sign of great age. Finally, the mason marks on the east wall of the sanctum are letters of the tankari alphabet of a decidedly late type and they furnish the conclusive proof of the building belonging to the early Mughal period. At the same time, it is also certain that the edifice had very few years of existence, for the decoration, save the portion that was intentionally destroyed, is wonderfully fresh and free from decay.

As we have noticed above, the ornamentation of the interior was not quite finished, yet it is very probable that the building was brought to completion before it was raised to the ground. This is evidenced by the *āmalaka* stone, brackets, and carved stones, that are lying on the spot and could have been used only for the ceiling of the structure.

If the temple was built, as it very probably was, by Raja Basu, the founder of the fort, it was possibly destroyed when Surajmall's rebellion was suppressed i.e. in A.H. 1027 (A.D. 1618). For we learn from the Tusuk that Jahangir issued preremptory orders to the leaders of his host, who quelled that insurrection to pull down from the very foundation the fortifications and the buildings which Surajmall or his father had built, and these orders must have been obeyed.

Temple of Balak Rupi, Nagrota, Kangra

There is another temple of Balak Rupi at Nagrota. It houses a marble image of *Śiva* four feet in height. The temple is in use and *pujā* is performed twice in a day in the mornings and evenings. In Mandi too Balak Rupi is described as another temple of *Śiva* in Banghal, whose worship is believed to cure all types of ailments. As a siddha, he is worshipped at the shrines of Balaka Rupi in Kamla and a smaller one at Hathi, both visited for cure of diseases.[192]

Thakardwara, Fatehpur

The Thakardwara at Fatehpur has been famous for its murals which unfortunately are no more available because the entire surface of the walls have been replaced leaving no trace of the original paintings except for a couple of patches, which are also not quite clear. However the temple which is an ordinary house type structure, had a beautiful image of four armed standing *Vishnu* with an inscribed pedestal which was shifted to the Lahore Museum. (Lalit Kala No. 11, April, 1962) This image has been compared with two bronze images of *Vishṇu* from Kashmir.

Pls. 86-69

Siddha Bairag Lok Temple, Palampur

Near Palampur, there is a much frequented *Śiva* [193] temple where *gosain* is said to have turned a boy to stone, by a curse, and disappeared. As Bairag Lok was a herdsman, be became the god of cattle and fulfils vows made for the cattle.

Temples at Suraja kund-Kangra

The main tank is called Suraja Kund.[194] Near it there are other small tanks known as Rama Kund, Lakshmana Kund and Sita Kund. These buildings and tanks have been in existence for about two hundred years or so.

Kapala Bhairon Temple, Kangra

The temple of Kapala Bhairon is situated in Kangra town. According to *Purāṇas*, a*Yajña* was performed by *Prajāpati* at the site and his daughter — *Śiva"s* consort — *Pārvatī* after being insulted by her father, committed suicide. Her *Kapāla* fell from above, and Bhairon — another form of *Śiva* — caught it on this spot. The temple was thereafter named as *Kapāla Bhairon.*

(5) Kinnaur Temples

In Kinnaur area the *śikhara* type of temples almost disappear; most of the temples here are of pent roof or pagoda type. While the Buddhist temple and monasteries in Kinnaur have been discussed in the chapter on Buddhist monasteries of this work, some of the prominent temples are listed here which are dedicated to the Brahmanical deities:-

	Description	Presiding Deity	Remarks
Pentroof Temples			
Sakti Temples			
1.	Kālī Temple at Chini	Goddess Kālī	This is one of the earliest temples in the area.
2.	Chaṇḍikā Dēvī temple, Ropa-Poo	Metal mask	The temple can be dated back to the 16th-17th century A.D.
3.	Chaṇḍikā Dēvī temple Kothi, Kalpa	Gold and Silver masks of *Durgā*.	-do-
4.	Māthī Dēvī at Chhitkul	Square ark of Goddess in walnut wood and metal mask.	-do-
5.	Chitra Rēkhā Dēvī temple, Tranda-Nichar.	Metal mask	-do-

6.	Hirmā Dēvī temple, Chora.	Metal mask	-do-
7.	Markaling Dēvī temple, Khwangi-Kalpa	Metal mask	The temple could be of the 17th-18th century A.D.
8.	Bhīm Kālī, Kamru Fort	Image of *Kāli*	-do-

Śiva Temples

9.	Bhairon temple, Kothi	*Bhairava* form of *Śiva*	The temple is much neglected.
10.	Mahēśvara temple, Katgaon, Nichar	Metal mask	The temple can be dated back to the 19th century A.D.

Vaishṇava Temples

11.	Badrinātha temple, Kamru	Image of Lord *Badrināth*	-do-
12.	Badrinātha temple, Barseri-Sangla.	-do-	-do-

Other Temples

13.	Gaṅdharpa Dēvatā temple Jani, Near Nichar.	Metal mask	The origin of the temple can be placed in the 18th-19th century A.D.
14.	Kasuras Dēvatā temple Ribba.	Metal mask	-do-
15.	Nārēnas Dēvatā temple Urni, near Nichar	Metal mask	The origin of the temple can be traced to the 18th century A.D.
16.	Morang Dēvatā temple Morang.	Metal mask	-do-
17.	Panni Kuladēva temple, Panni	Metal mask	-do-
18.	Shansar Dēvatā temple, Rakcham.	-do-	-do-
19.	Shashering Dēvatā temple, Pangi-Kalpa	-do-	-do-
20.	Ark temple, Sangam	Ark	-do-

Naga Temples

21.	Nāgā Dēvatā temple, Nathpa.	*Nāga* figure.	The temple has an uncertain origin.
22.	Nāgēś temple, Miru-Nichar.	Metal mask	-do-
23.	Nāga Dēvatā temple, Sapni-Sangla.	*Nāga* figure	-do-
24.	Nāgin temple, Barakhamba and Chhota Khamba, Nichar.	*Nāgin* figure	-do-

Pagoda Type of Temples

25.	Ukhā Dēvī temple, Nichar	Metal mask	The origin of the temple can be placed in the 18th-19th Century A.D.
26.	Bhagvatī temple, Rakcham,	Metal mask	-do-

Pagoda type of Śiva Temple

27.	Mahēśvara temple Chagon.	Metal mask	The temple may belong to the 18th-19th Century A.D.
28.	Mahēśvara temple, Sungra.	Metal mask	-do-
29.	Mahāsū temple, Talingi.	Metal mask	18-19th century A.D.

Other Temples

30.	Baring Nāga temple, Sangla.	Naga image	do-
31.	Dabla Dēvatā temple, Kainnaur.	Metal mask	-do
32.	Chakoling Dēvatā temple, Labrong, poo.	Metal mask	-do-

Kali Temple, Chini

The *Kālī*[195] temple of Chini is situated below the village. No stranger is allowed to enter it. It is a wooden temple in which beautiful wood carvings[196] have been preserved. The double gabled roof in the front serves as a *maṇḍapa*, followed by another gabled rectangular structure, which stands on carved wooden pillars. In the art of wood carvings, the temple has its own importance. The carvings appear profusely on the wooden pillars, and the enclosure walls. Francke has observed that it had been the scene of human sacrifices, and there were rumours that such sacrifices were carried on secretly. Once a European noticed that the object of the sacrifice was to be carried down to the temple by a person who must not be met by anybody. In fact, rumour was spread that every person who meets the priest carrying the sacrifice would die before an year is
Pl. 90 passed. The European unexpectedly made his appearance before the priest. So he cursed this European. However, he was of opinion that what the priest carried wrapped up in his bundle looked very much like human limbs. Human sacrifice is not in vogue at present.

There is also another temple called the *Yoginī* temple at Chini, which is a pillar type of high
Pl. 91 structure, with a pentroof at the top. The access to the temple is by means of wooden stairs.

Māthī Dēvī Temple, Chhitkul

Chhitkul is in Sangla tehsil and is the last and highest village in the enchanting Baspa valley, situated in the upper extremity and on the right bank of the river of that name. The name of the local goddess at Chhitkul is *Māthī* having three temples, the main one is said to have been constructed, about 500 year ago, by a resident of Garhwal. The square Ark of the goddess[197] is made of walnut wood and is covered with clothes and surmounted by a tuft of yak tail. Two poles called *bayanga* are inserted into it by means of which it is carried. The goddess has a mouthpiece, the legend goes that she started from Brindavan and passing through Mathura and Badrinath reached Tibet. Afterwards she is believed to have come to Garhwal, and via Sirmur reached Sarahan in Bushahr and ultimately reached Barua Khad. Beyond Barua Khad she found the territory divided into seven parts. The deity of Shaung village was Narenas, her nephew. She appointed him to guard the territory. Then she proceeded to Chasu village. There too she appointed the Narenas of Chasu, her nephew, as a guard. Then she visited Kamru fort where her husband, Badrinath, was a guard of the throne of Bushahr. She further went to Sangla where another nephew, of her Berang Nag, was responsible or safeguarding the Rupin Ghati. Thereafter she proceeded to Batseri village where Badrinath of Batseri, her husband, was responsible for guarding a place named Dhumthan. Thencehward she arrived at Rakchham where Shanshars deity, yet another nephew was appointed as a guard of Dhumthan. Finally she arrived at Chhitkul and settled there permanently assuming the overall responsibility of safeguarding the seven divisions. After her arrival, it is claimed that the people had plenty of food, animals had sufficient grass, and the village began to prosper.

Chaṇḍikā Temple, Kothi

A handsome temple dedicated to the goddess *Chaṇḍikā*[198] more especially designated as *Shuwang Chaṇḍikā*, after the name of Pargana Shuwa, has spread the fame of village Kothi in greater part of the district. The local people hold the goddess in great reverence and consider her to be one of the most powerful goddesses. For want of social contact by the local people with their more advanced and Brahmin-dominated brethren they have evolved their own peculiar procedure of ritual and worship to this presiding deity. There is an image of gold, seated in an ark. It is danced up and down by four persons at the time of worship. There is yet another ancient temple dedicated to Bhairon, but is now lying neglected.

Other temples of pentroof type dedicated to *Śakti*, are *Chaṇḍikā Dēvī* at Ropa, *Chitra Rekha Dēvī* at Tranda, *Hirma Dēvī* at Chora, *Yogini* temple at Chini and *Markaling Devi* at Khwangai, Almost all of these temples have metal masks as the presiding deities. It has not been possible to ascribe any positive dates to these temples for lack of archaeological evidence. But keeping in view their structural design they could be placed during 18th-19th century A.D.

Badrinatha Temple, Kamru

Kamru (Mone), as it is called by the local inhabitants, is a big and fertile village built on a rock in paragana outer Tukpa, tehsile Sangla. In the centre of the village stands a single storey temple dedicated to *Bedrināth*.[199] The main attraction in this place is a five storeyed old fort resting on a platform. It is situated on the protuberance of a hill just above the village and has a commanding situation. It is a lofty square structure built of dressed stones bound at small intervals with wooden rafters. The enthronement ceremony of the rulers of erstwhile Bushahr State used to be performed in this fort. In a room in the second storey is housed an idol of *Kāmrach* or *Kāmakhyā Dēvī*. There is another temple devoted to *Bhīmkālī*[200]. According to a tradition associated with the *Bhīmkālī* at Kamru, centuries ago, the Basoa valley was invaded by an army from Tibet, before which the local ruler and his followers fled for refugees to the Maru fort. The enemy pitched their camp upon the hill slopes which overlooked the fortress, and from there sent emissaries in all directions to bribe the neighbouring chieftains to fight against their overlord. One of their envoys found his way to Chini, then capital of a semi-independent Thakur, whom the raja of Bushahr had lately reduced to vassalage. Pls. 92-93

The Thakur at Chini chose to ignore the warning and joined hands with the Tibetan hordes. Another of the Raja's subjects, a low bred-tailor, living in a village close to the fort, also played the traitor and sold the secret information relating to the structure of the citadel to the enemy. He told the invaders about the existence of a central beam which if dislodged would bring the fort down with it in a mass of ruins. For the remainder of the siege, therefore, the Tibetans directed all their efforts towards the destruction of the fort. But each time a supernatural force turned their missiles inaffective so that at length disheartened by the supernatural forces ranged against them, as also fearful of the coming winter they raised the siege and left the raja free to wreck his vengeance on his treacherous subjects. He again reduced the Chini Thakur to vassalage.

Nārēnas Temple, Kalpa

Kalpa, the district headquarters is situated at a height of 2,759 metres over the sea level, on the old Hindustan — Tibet Road at a distance of 260 Kilometres from Shimla and is connected by a motorable road. In front of Kalpa is an impressive view of the Reldang Kailas massif, directly across the Satluj. There is a temple dedicated to *Nārēnas*.[201]

Temple at Urni

The old temple at Urni[202] is of square tower type, like so many of Kulu and has a wooden verandah running round below the slanting gable roof. It was almost without any carving and people said that the *dēvatā* had left the place.

Another temple not far from the old one was thoroughly renovated about a few decades ago. There are many wood carvings dating from that time, for instance hunting scenes, a man shooting a leopard with a rifle. They are all very primitive. There is also a carving of a cock or hen, with chicken, eating a snake. The people called it a peacock (*Garuḍa*-devouring a *Nāga*). There are several obscene representations of amorous couples on the temple walls. The slanting gable beam of a temple has again representations of walking lions like the one at Sungra.

Rakchhan Temple

This village is on the right bank of the Baspa river in Kalpa sub-division. Its name is derived from ``Rak' a stone and `Cham' a bridge. It is said that in the earlier times there was a natural stone bridge over the Baspa[203] river which named the village Rakcham. The site of the village is indeed striking, located as it is at the western extremity of a glen, and at the base of a huge mass of bare rocks, which rise abruptly in numerous black spires above the village. There is a temple which is more than a hundred years old and preserves *metal masks*.

Yulsa Temple, Sangnam

The village deity is *Yulsa*[204] with its ordinary temple situated within the village. There is an ark containing about a dozen masks made in silver. It is customary for the deity to be taken in a procession formed of his Kardars and local musicians. Whenever a person falls ill, the ark of the city is taken to his house for offering a special worship to cure the illness.

The Temple at Sangla

On account of the peculiar topographical conditions the clear water of Baspa collects from the virgin snow-fed streams down the valley. A temple dedicated to *Nāges*[205] god exists in the village.

This is a beautiful temple with fine wood carvings, and having a pentroof covered by slates. The temple is built over a raised platform of dressed stones, having decorated windows and belconies. PI. 94

Nāgēś Temple, Sapni

The local deity is *Nāgēś*.[206] Four edifices, dedicated to this deity, still exist here. Three of them are in a line at one place and the fourth is a little above this cluster of religious buildings. There are said to be as many as thirty four masks. Some of them are made of gold, others of silver and yet others in a compound of eight metals alloy known as *ashtdhātu*. *Pujā* is customarily offered twice daily bet only when the masks of the deity are on the sedan-chair and the sedan-chair has been set in the Khub having choring. When the masks are stowed away in the Shukothi no worship is performed. The masks are detachable from the sedan-chair and are set on or moved from it on specific occasions. Once in a fortnight a worship is offred to *Kālī* or the *Kailāśa* on behalf of *Nāgēś*.

Ushā Dēvī Temple, Nichar

The wooden temple at Nichar is dedicated to goddess *Ushā* locally known as *Ukhā*, because in some regions the letter (Sh) is pronounced as (kh.) A main gate leads to the temple area,[207] wherein there are four prominent structures. A number of deities are depicted on the brass covering of the huge wooden doors. There are some letters engraved on the door frames in Tankri, Hindi and even Urdu, which stand to testify that the edifice is not of any great antiquity. On entry to the main gate one comes across a single storey structure with a slanting roof which is known as the treasury. The interior of this structure preserves some beautiful wood carvings. Adjacent to this building, there is another single storey structure with the roof of slanting slates. This is called deoring. Another structure, close to this, is a five story building called Shu-kothi. The first storey is used for storage purposes, the second serves as a kitchen, the third is a meeting place or an audience hall, the fourth one is the abode of a deity named *Chalangs*, who is worshipped in the form of a brass image.

The *chalangs* are on certain occasions determined by the goddess *Ushā*.

On certain occasions villagers assemble and make religious offerings and take their food here. In one of the rooms plates of bell-metal belonging to the goddess are housed. It is customary to use these plates of bell-metal for taking food when the gathering is large. As a rule none except the *Bhaṅdārī* is eligible to enter this room. Even the *Bhaṅdārī* is under a traditional taboo not to look about inside the room while bringing out the plates. This condition was perhaps imposed on the *Bhaṅdārī* to discourage him from disclosing the contents of the room.

Ukhā or *Ushā Dēvī* is not a goddess of the *Śakti* cult. *Ushā* means early morning and for that reason her idols have been moulded in benevolent and benign expression and adorned in glittering gold signifying the resplendent glory of dawn. There are, however, a number of legends associated with *Usha*, who in a number of Puranic legends is the generic name of the heavenly

damsel (*Apsarā*) in the court of *Iṇdra*. This heavenly damsel is supposed to be endowed with super charm and grace. Her celestial beauty has been considered to be so overpowering that sages and ascetics have fallen victim to her charms through ages. As the story goes, there lived a sage called *Ahan* who worshiped *Brahmā* for a million years and he acquired the mystic-power to create anything out of dust. *Iṇdra* became apprehensive of this sage lest his throne be lost if *Ahan* continued with such unabated worship of the all powerful *Brahmā*. In order, therefore, to distract *Ahan* from his meditation he commissioned the servicer of beautiful *Ushā* and sent her down to *Ahan*. *With the blessings of Brahmā* Ahan created the sun so that when *Ushā* descended to earth she immediately vanished due to the powerful light of the sun. *Indra,* undeterred and undaunted in his designs, continued sending down *Ushā* day after day.[208] Ultimately the sage married *Ushā*.

Of the other pentroof temples, mention may be made of the *Chitra Rēkha Dēvī* temple at Tranda (Nichar), *Herma Dēvī* temple at Chora, *Mārkling Dēvī* temple at Khwangi and *Bhīma Kālī* temple at Kamru. Almost all of these temples have metal masks as objects of worship. Prominent among the temples of *Śiva* in the district are Bhairon temple at Kothi and *Maḥesvara* temple at Katgaon (Nichar). In the other pentroof temples having metal masks come *Gandharpa Dēvatā* temple at Jani (Nichar) *Kasuras Dēvatā* temple at Ribba; Ormag Devata temple at Morang, *Kaldēva* temple at Panni, Shashering Devata temple at Pangi and the Naga temple at Sapni, as well as the Nagin temple at Barakhamba.

In the list of pagoda type of *Śakti* temples in the district, mention may be made of *Bhagvatī*
Pl. 95 temple at Rakcham. The pagoda type of *Śiva* temples include the *Mahēśvara* temples at Chagaon and Sungra, which preserve metal masks. The Mahasu temple at Mailing, *Baring Nāga Dēvatā* Temple, Sangla, *Dabla Dēvatā* temple, Kaman and Chakling Devata temple near Poo could be included in the list of pagoda type of temples having metal masks.

(6) Kulu Temples

Śikhara Temples
Śakti Temples

	Description	Presiding Deity	Remarks
1.	Chaṇḍī Dēvī temple, Nirmand	Stone image of the Goddess.	Belongs to the 7th century A.D.
2.	Shērvālī Dēvī temple, near Jagatsukh	Stone image of the Goddess	The temple belongs to medieval times.

Śiva Temples

3.	Gaurī Śankara temple, Jagatsukh	*Śivaliṅga*	Belongs to 8th century A.D.

4	Vishvēśvara Mahādēva temple, Bajaura	*Śivaliṅga*	- do -
5.	Gaurī Śaṅkara temple, Dasal	*Śivaliṅga*	The temple belongs to the 9th-10th century A.D.
6.	Gaurī Śaṅkara temple, Nagar	*Śiva-Pārvati*	-do-
7.	Śiva temple, Nirmand	*Śivaliṅga*	Belongs to the 10th century A.D.
8.	Śiva temple, Manglaur	*Śivaliṅga*	Belongs to medieval period.
9.	Mahādēva temple, Manikaran	*Śivaliṅga*	-do-
10.	Mahadēva temple, Manikaran	*Śivaliṅga*	-do-
11.	Śhainshar Mahādēva temple, Shainshar	*Śivaliṅga*	-do-
12.	Deserted Śiva temple, Sajla	-do-	

Vaishṇava Temples

13.	Chaturbhuja temple, Nagar	Four armed bronze image of *Vishṇu*	Belongs to the 9th-10th century A.D.
14.	Murlīdhara temple, Nagar	Lord *Krishna*	-do-
15	Krishna temple, Nagar Thava.	Marble image of *Radha* and *Krishṇa*	Belongs to early medieval period.
16.	Murlīdhara temple, Manikaram	Brass image of Lord *Krishṇa*	-do-
17.	Murlīdhara temple, Sarsai.	Bonze image of Lord *Krishṇa.*	Built by Raja Tedi Singh (1742-1768 A.D.)
18.	Rāmachandra temple, Manikaran	Image of *Rāma Lakshmaṇa* and *Sitā*	Built by Raja Jagat singh in 1650.
19.	Raghunatha temple, Vashisht	Silver image of *Rāma Lakshmaṇa* and *Sitā*	Built by Raja Jagat Singh in 1651 A.D.
20.	Raghunatha temple, Sultanpur.	Metail images or *Rāma, Lakshmaṇa* and *Sitā*	Belongs to C.17 century A.D.
21.	Lakshmīnārāyaṇa temple, Sultanpur.	Image of *Lakshmī-narāyaṇa*	-do-

22.	Lakshmīnārāyṇa temple, Nagar	-do-	-do-
23.	Jagannātha temple, Nagar.	Images of Lord *Jagannatha* and *Balabhadra*	-do-

Other Śikhara Temples

24.	Gaṇēśa temple, Nagar,	Image of Gaṇēśa	Could belong to the 9th-10th century
25.	Sun temple, Nirath	Image of Sun God	-do-
26.	Thakurdvārā, Nirmand	Stone images of *Vishṇu Lakshmī* and *Garuḍa*.	Could belong to the medeivial period.
27.	Vashisht temple, Vashisht	Sage *Vashist's* image	Could be of 16th-17th century A.D.
28.	Hanumāna temple, Manikaran	Image of *Hanumāna*	-do-
29.	Chakki Sail temple Nagar	Ruined temple	-do-

Chaṇḍī Dēvī Temple, Nirmand

The temple is dedicated to *Chaṇḍī*, or *Kālī* form of *Durgā* whose image is the presiding deity of the temple. The temple is located on the back of water tanks, built in dressed stone masonry. A number of sculptures are inserted in the masonry of the tanks.[209] One of the sculptures shows standing *Vishṇu*, holding the usual attributes, another a horse-rider, besides a deity and *Naṇḍī*. One of the sculptures depicts a deity with three heads, which resembles the one of *Parśurāma*, at the palace, locally known as Kothi.

In the *Chaṇḍī Dēvī* complex, there is a miniature[210] *Śiva* temple, built in stone. The *śikhara* and the *āmalaka* are no longer to be seen crowning the temple. The door paints have no decorations nor has the front lintel. There are traces of some carvings in front. The main object of worship in the temple is a *Śivaliṇga*.

Another *śikhara* temple of miniature[211]size is located near the water tank at Nirmand. It has a
Pl. 96 *maṇḍapa* in the front and the pillars have some carvings. In a circular niche at the top, a human face is visible, while a male deity appears above it. The temple is a much dilapidated condition.

Saṇdhyā Gāyatrī Temple, Jagatsukh

The temple of *Saṇdhyā Gāyatrī* has a pentroof[212] covered with stone slates, and is a rectangular structure in stone over which the pentroof rests. Around the temple, there is a verandah type enclosure supported by beams of carved wood, which also serves as *pradakshiṇāpatha*.

The temple has a plinth of rubble masonry,[213], wherein loose sculptures are fixed. These sculptures include those of *Ganēśa*, standing *Vishṇu* and *Śiva*. One of the stone sculptures represents three headed *Sadāśiva*, having four arms, seated on the bull. *Umā* the consort of *Śiva* is seated to the left. While two of the heads have conical *mukutas*, the one on the right has an awe in spiring appearance with two skulls perched over it serving as a *mukuta*. He is flanked by a female attendant on either side at the bottom, .while at the top appears a flying *Gaṅdharva*, holding a garland in both the hands, on either side of *Śiva*. Pl. 142

That this temple was constructed over an earlier structure in the later half of the 13th century, is evidenced from the fact that a large number of fragmentary stones belonging to the earlier structure are found scattered outside the temple. Inside the temple there are some carvings which are superb in execution and design. One of them depicts *Kālī* who holds a bow in her hand and is nearly 60 cm. in height. The image is partly damaged. The upper part of the deity is nude and she wears a garland of skulls. Her right foot rests on a bull. She is four armed and has the usual attributes in her hands.

Another panel depicts *Śiva* and *Pārvatī* seated on a bull. *Śiva* has a halo around his head and holds a trident in his right hand. *Pārvatī* has three snakes over her head. The depiction of snakes over the head of *Pārvatī* is rarely found and is also not supported by scriptures.

An image of *Mahishāsuramardinī*, belonging to 17th century installed in the temple, shows the goddess killing *Mahishāsura* in buffalo form. She is four armed. In her right hands she holds a sword and a trident, while in the left she holds a bell and buffalo's tail. The mount, lion appears to the left. She wears a *mukutu* over her head besides ear-rings, armlets, a necklace and a waist band. Another representation of the goddess available in the miniature paintings from *kulu* would be quite interesting from the point of view of comparative study. Pls. 107-08

In the compound of the temple, [214] there are two wooden pillars but have no capitals.

The temple of *Dēvī Saṅdhyā Gāyatrī* dates back to the 8th Century A.D. Of the original temple, only the walls, the entrance and the subsidiary chapels remain surrounded by a comparatively late structure erected at the time of Raja Udharm Pal in 1428 A.D. which was again renovated at a later date. The original shrine has some affinities with the *Teli Ka Mandir*, Gwalior and the sculptures remind us of the early sculptures of Osian in Rajasthan.

Shēravālī Dēvī Temple, Jagatsukh

The temple which belongs ostensibly to the late medieval times has an image of *Durgā* riding on a lion.

Gaurī Śankara Temple, Jagatsukh

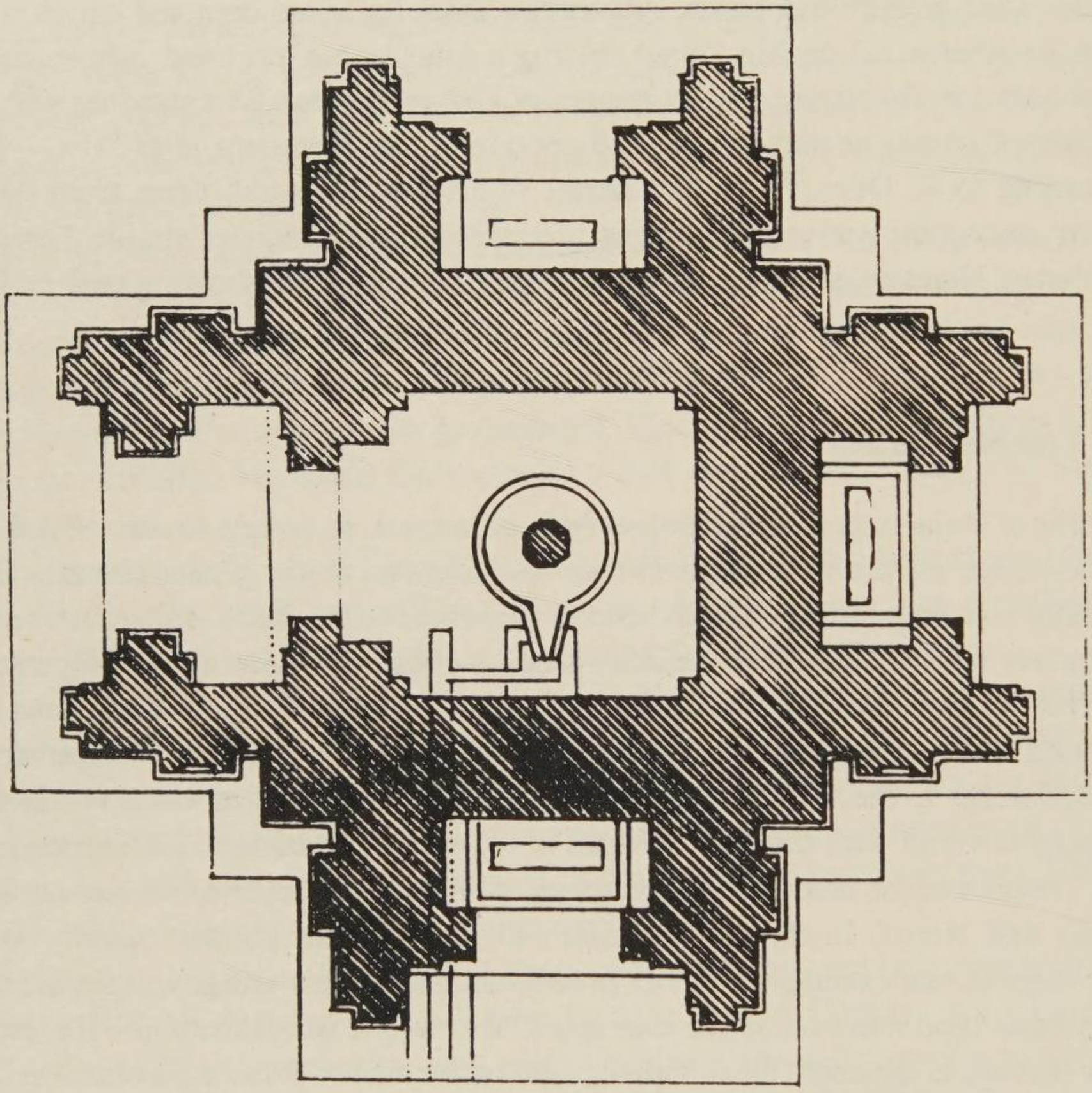
This is one of the beautifully carved stone temples of *śikhara* type in Kulu and seems to belong to 10th century A.D. The *maṇḍapa* in the front stands on two decorated columns. The main deity at the temple is a *Śivaliṇga*. The *āmalaka* crowning the temple only remains, while the *kalaśa* and probably a trident have disappeared. The temple has bracket figures, in one of which *Vishṇu* is shown standing with all the attributes held in his hands. The top front of the temple projects a deity seated in *padmāsana* with folded hands. Above this three faces are depicted which is a *Bhadra*
Pl. 97 *mukha* motif. Another panel depicts *Sūrya* holding a lotus in his left hand, whose right hand is broken. Other niches in the temple project images of *Vishṇu*, besides *Śiva* standing with a bull.

The temple of *Śiva* is an early shrine and contains a fine stone image of *Śiva — Pārvatī* on *Nandī*. According to K. Deva,[215] the tiny shrine of *Siva* at Jagatsukh dates from the early 8th century and is among the earliest specimens of Pratihara type, with its simple *Tirtha* sanctum, resembling that of Naressar group of temples, roofed by a *Śikhara*, showing even bolder *chatya* dormers.

Mahādēva Temple, Bajaura

The temple of Bajaura is of great archaeological interest, as temple towers of this type, built entirely of stone, are as rare in the hills as they are common in the plains. Captain Harcourt[216]
D- 28 enumerates only sixteen buildings of this kind in the whole of the Kulu valley, but hardly any of them dates farther back than the 17th century when the Rajas of Kulu vigorously promoted the worship of *Krishṇa* and *Rāma*. They include, moreover, several small and insignificant shrines.
"There is indeed every reason to suppose that the so called *śikhara* temple or stone temple tower was originally foreign to the hills. The indigenous hill-temple is built of wood and stone and has either a pentroof covered with slates of shingles or a pyramidal wooden roof sometimes rising in several tiers. Temples of the latter variety are typical of Himalayan architecture and are best known from Kashmir and Nepal. In the early temples of Kashmir the former country we find the pyramidal or pagoda roof executed in stone. In Kulu the pentroofed village temple is common. Of the pagoda roofed type there are three examples: the temple of *Hiḍimbā* (or *Hirmā*) *Dēvī* at Dhungri near Manali, in the upper Beas Valley (right bank); that of *Tripura Sundarī Dēvī* at Nagar, the ancient capital; and that of *Triyuga-Nārāyana* at Dyar on the left bank of the Beas,[217] opposite Bajaura."

"To revert to the Bajaura temple, it is dedicated to *Mahādēva* under the name of *Bisheshar* (i.e. Sanskrit *Viśvēśvara* meaning Lord of the Universe). The object of worship is a large stone *Linga* occupying most of the space in the sanctum which measures[218] only 258 cm by cm This cella is
Pl. 98 enclosed within heavy walls forming a square of 396 cm. outwardly, from which project four ornamental porches, that to the east containing the doorway (290 cm. by 63 cm) and the other three each a large niche or chapel which enshrines a well carved image-slab. Each porch is surmounted by an elaborately decorated pediment showing three miniature *śikhara* shrines in relief and over the central one, a sunk circular medallion containing three faces, the one in the middle being shown



D -28 Ground plan of Mahādēva temple, Bajaura.

full and those at the sides half. The medallion is a very common device in the temples of the Punjab hills. It may be either a reproduction of the *Trimūrti-Brahmā, Vishṇu* and *Śiva* or of the last mentioned deity in his triple form

"The whole outer surface is covered with carving in which the pot and foliage motif is often repeated. This is an ornament used for decoration of capitals of pillars and plasters, but there we find two blocks carved in this fashion being every time placed one over the other. Besides, a *Nāga* couple with interfaced snake-tails and two *Kinnaras*, male and female, elaborately carved tower or *Śikhara* sourmounted by an *āmalaka* stone, part of which had fallen down but has now been replaced, can be seen.

"The three image slabs (height 105 cm.) which occupy the niches deserve special notice. That on the south side shows the familiar figure of *Ganēśa* seated on a lotus throne supported by two lions couchant to front. The god is four armed and holds in his right hands a hatchet and an indistinct object partly broken. In his upper left hand he has what appears to be his second tusk, and his second left holds a vessel of sweetmeats to which he applies his trunk. He wears a long garland hanging down below his knees and a sacred thread in the shape of a snake. Between the
Pl. 99 two lions of the *simhāsana* we notice a thread in the shape of a snake, besides a nude miniature figure kneeling and holding in both hands an indistinct object. The figure which is characterised by a large head with protruding eyes and elephant ears reminds one of a similar grotesque figure found in a somewhat analogous position on the *Ganēśa* image installed by Meruvarman (A.D. 700) at Barhmor, the ancient capital of Chamba State."[218]

The sculpture in the back or west niche is a beautifully carved image of *Vishṇu* standing to front, two with miniature attendant figures. The god is four-armed and holds his usual attributes —— the wheel (*Chakra*) and lotus-flower (*Padma*) in his two right hands, and the mace (*gadā*)
Pl. 100 and counch-shell (*śaṁkha*) in the two left. He is distinguished by a quadruple circular halo, from which a pair of flying, garland-carrying figurines project and wears a three-pointed diadem of tiara and long curly locks streaming down on both shoulders. His body is adorned with the usual ornaments, a sacred thread and a long garland slung round his shoulders and hanging down below his knees. The attending figures, male and female, each hold a fly-whisk i.e. *chāmara.*

The third image which is placed in the niche on the north side represents the goddess *Durgā* in the act of slaying the demons.[219] Her head is encircled with a circular flaming halo of similar design to those of the two previously described sculptures. She also wears a crown and a long garland hanging down from the shoulders to below the knees. She is eight-armed, whence the name *Ashtabhujī*, by which name she is commonly known. With one of her right hands she plunges a trident (*triśūla*) into the body of a demon — whose tuft of hair she has seized with one of her left hands — and who seems to struggle in her grip. The remaining three right hands of the goddess hold a thunderbolt (*Vajra*) half broken, an arrow and a sword (*khaḍga*). Three remaining emblems on the left side are a bell (*ghaṁṭā*), a cup (*pātra*) and a bow and arrow (*dhanus chāpa*).

To the left of *Durgā*, somewhat in the background is a second demon, armed with sword and shield, who seems to strike a desperate blow at the fighting goddess. The demon in front, some what larger in size, has already been described; he also holds an elongated shield attached to

his left arm. The two demons represent the *Asura* kings *Śumba* and *Niśumba* who were slain by *Durgā* — a much lauded act of the goddess.[220]

The destruction of the "Buffalo" demon (*Mahishāsura*) is also shown in the same bas-relief. At her feet the prostrate body of the buffalo, can be seen with its head severed from the trunk whence issues halfway the vanquished demon king in human shape, clasping a mace in his righ hand.

Finally we notice near the right foot of the goddess (with which she tramples her enemy) the head of the mount, the lion, who takes an active part in the cambat, by attacking two fallen *Asuras* with mouth and paws. All the details of the scene shown in stone are in perfect agreement with the sacred text in which the deeds of the demon-slaying goddess are extolled.[221]

The female figures carved on two slabs found on the two sides of the entrance porch, personify the two sacred rivers, *Gaṅgā* and *Yamunā*, which are regularly represented on both sides of the doorways of ancient temples all over northern India.[222] *Gaṅgā* placed to the left side on entering the temple, is shown standing on a lotus cushion supported by a crocodile or *makara*. This animal emerging from a mass of scroll work is so conventionally treated as to be almost unrecognizable, but its head with the snout-like upper jaw holding a lotus-stalk is quite clear. The river goddess is two armed — and holds on the palm of her left hand a vase. Her right hand, resting on the crowned head of a dwarf like attendant, holds a long lotus stalk which rises in various stems, each carrying a flower or bud. A second attendant, somewhat larger than the first and evidently female, holds the long staff of an umbrella which forms a canopy over the head of the main figure in the midst of over-hanging palm leaves. The corresponding figure on the right side of the temple entrance is the river goddess *Yamunā,* as appears from the tortoise, her mount, the head of which is visible among the scrolly foliage at her feet. The attitude of the goddess is similar to that of her counterpart, but she has only one female attendant, and at the end of the long staff which the latter is holding, there is a kind of fan visible over the head of the divine figure. On both the sculptures, the two river goddesses stand out gracefully against the back-ground of luxuriont flowers and foliage.[223] Pls. 101-02

The three figures in the niches are all provided with the same circular halo, and the *Vishṇu* image in the back niche wears a three pointed crown identical with the diadems worn by the goddess *Durgā* and by the two sacred rivers. The exact time of execution is not so easy to establish, but the excellent workmanship of the large bas-reliefs and, in fact, of all the sculptural decorations on the Bajaura temple point to an early period.

The exact date of the construction of the Bajaura temple cannot be established. It is true that on the right door jamb there is an inscription, but it must be posterior by many centuries to the founding of the temple. It is in Tankari character and composed in the vernacular, and records a donation of land to *Mahādeva* by a Raja Syamasena in the year 49.

Now we may safely identify the princely date of the inscription with Raja Syam Sen of the neighbouring hill-state of Mandi, whose Sati-monument is still extant.[224] It bears an inscription recording that Raja Syam Sen ``sent to heaven with five queens, two concubines and thirty-seven slave-girls on the 12th day of Sauj or the year 55". The date is expressed in the *Lokākula* or

Saptarshi era (also called sastra era) and must correspond to A.D. 1679. It follows that the date of the Tankari inscription on the Bajaura temple corresponds to A.D. 1673.

Gaurī Śaṅkara Temple, Dasal

The *Gaurī Śaṅkara* temple at Dasal is of *Śikhara* style built in stone. The entire outer surface of the temple is beautifully carved with floral designs. On the top of it is perched a vase over the *āmalaka* pattern. On the outer surface of the temple, there are two rows of niches arranged one over the other. While the upper row of niches depicts various deities, the lower row of niches is comparatively deprived of such projection.

Pls. 103-05

There is a *maṇḍapa* at the temple entrance, which has two stone pillars decorated at the base as well as the top with the pot-foliage designs curved over them. At the top of each pillar, *Śiva* is shown seated, holding a trident in his hand. The centre of the lintel has *Ganēśa* seated. The entrance of the temple door is flanked by *Gaṅgā* and *Yamunā* on either side, holding a vase. Besides them a *dvārapāla* can be seen on either side holding a staff in his hand.

While the presiding deity at the temple is a *Śivaliṇga*, the sculptures in the temple include four armed *Vishṇu* seated over *Garuḍa, Skanda — Kārttikēya* seated on a peacock, and *Śeshasayī Vishṇu*. One of the sculptures depicts the goddess *Mahishāsuramardinī* killing the buffalo demon with her trident. She is four armed and her crude features make one believe that she belongs to a late period — may be 18th Century A.D.

Pl. 106

Śiva's bull *Naṅdī* is placed outside the temple on a stone pedestal.

Gaurī Śaṅkara Temple, Nagar

The *Gaurī Śaṅkara* temple at Nagar is a beautiful stone structure, of *śikhara* type. The temple has a *maṇḍapa* in the front, which forms part of the temple. The entrance of the *maṇḍapa* has a pillar on either side with pot and foliage design at the top. The front of the temple top has three faced *Bhadramukha* placed in a circular niche besides other decorative designs and *toranas*. The *āmalaka* stone crowns the temple. On the exterior of the temple there are two rows of brackets, some of which are bedecked with images of different deities. The main object of worship is *Śivaliṇga* installed inside the temple, while *Naṅdī* waits outside over a pedestal facing the lord.

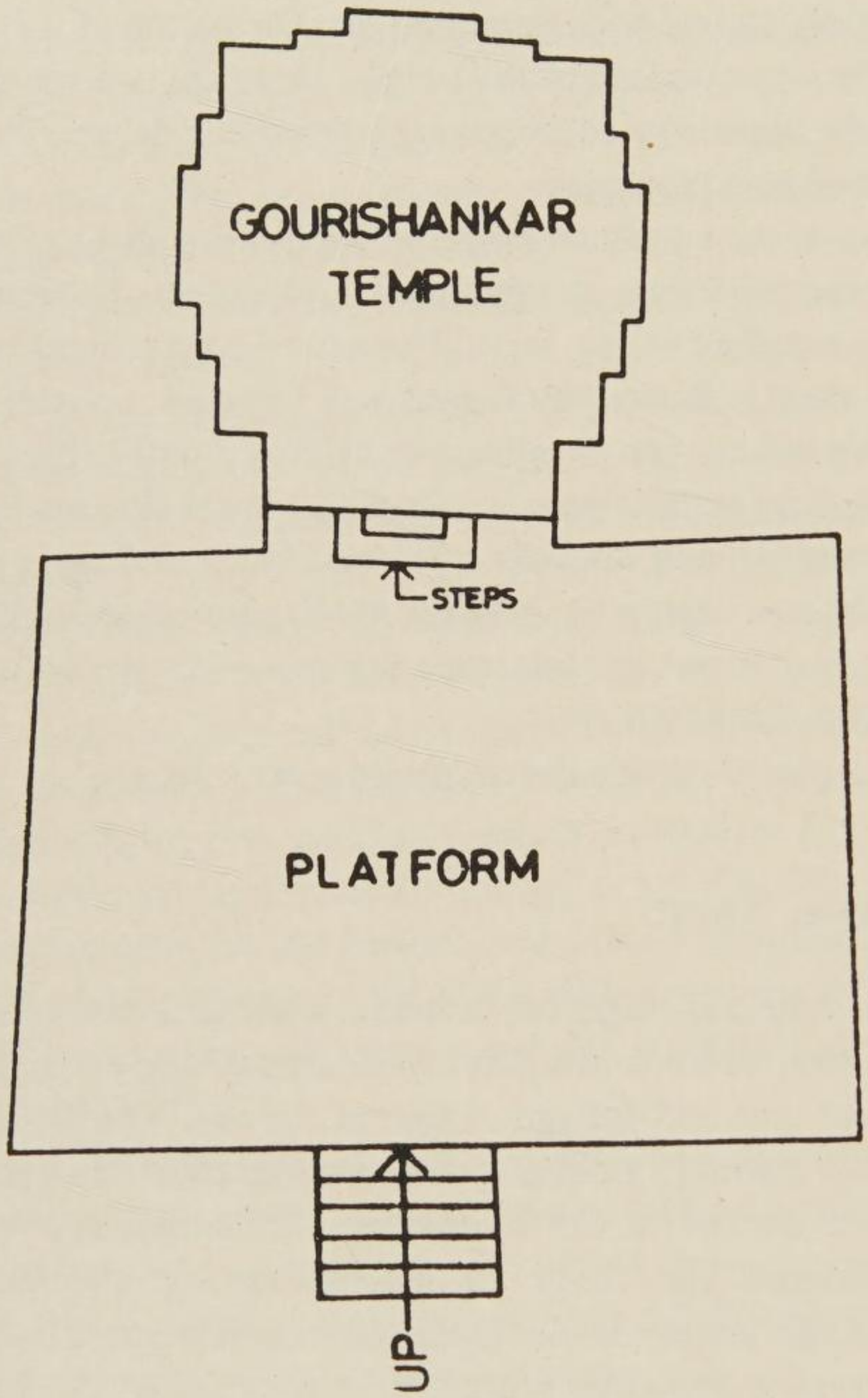
Ds. 29-30

Pls. 110-13

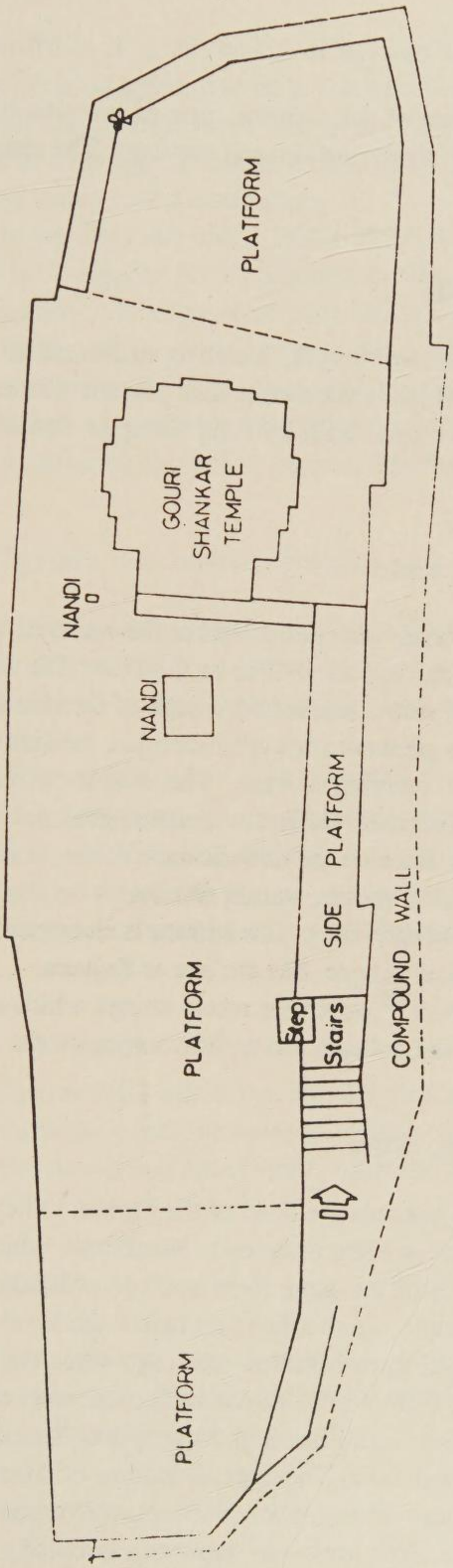
The temple preserves a beautiful sculpture of four armed *Śiva* seated over *Naṅdī*, in *ardhaparyaṅkāsana*, while *Pārvatī*, his consort, is perched over the left thigh of the god. He has a beautiful *jatāmukuta* over his head, which looks heavier than his own head. The faces of both *Siva* and *Pārvatī* have protruding cheeks, peculiar to those of the Chamba-Lahaul region. In the four hands, he holds a rosary and a trident, in his right hands, while his left hands hold a snake and an unidentified object. *Naṅdī* has a decorated saddle and is shown kneeling in the front, looking back at the god. There is also a miniature *Śiva* temple at Nagar in *śikhara* style which also has image of *Śiva -Pārvatī* decoration in the exterior.

Pl. 114

Pl. 115



D -29 Ground plan of Gaurī Shankar temple, Nagar, Kulu.



D-30 Ground Plan of Gauri Shankar temple, Nagar, Kulu.

Śiva Temple at Nirmand

The temple which is a specimen of the *śikhara* type of temples of medieval times, has a *Śivaliṇga* as the presiding deity and has beautiful stone carvings. The temple can be dated back to the 10th century A.D. Pl. 116

Śiva Temple at Mangalaur, Kulu

This is a stone temple of *Śikhara*[225] style, which is dedicated to *Śiva*. A *Śivaliṇga* was originally enshrined in the temple, which is not available at present. The temple is no longer being, used for worship. It is stated to have been built by Raja Mangala Sen of Mandi, who appears to have given the name to the town.

Mahādēva Temple, Khushala, Kulu

This is an elaborately carved shrine with two pillars at the entrance of the *maṇḍapa*. Both the pillars have fine stone carvings at the top as well as at the base. The top portions of the pillars depict various deities on all the four sides, besides the image of *Ganēśa* in the centre of the lintel. The entrance door of the temple too preserves beautiful designs, besides the figures of *Gaṅgā* and *Yamunā* on either side of it, each carrying a vase. The exterior of the temple has two rows of bracket figures, placed one over the other. Different Brahmanical deities are projected in these brackets.[226] The *dvārapālas*[227] at the entrance are an indication of the vitality in bigger sculptures. Pl. 117

The temple, which is a *śikhara* shrine, stands testimony to the persistence of medieval tradition even in the remotest areas of the valley. The *śikhara* is elaborately decorated. The original sculptures might have been cylindrical in style, like the one at Bajaura.

The temple's exterior has panels[228] depicting erotic scenes which show that the artists'work on chiselling was capable of achieving delicate and mobile conjugations.

Mahādēva Temple, Manikaran, Kulu

The village of Manikaran lies towards the head of the Parbati valley, on the right bank of the Parbati river. There are some seven or eight temples at Manikaran which are dedicated to Hindu Deities. One of the temples is much of the same form as those at Bijaura and Baijnath in Kangra district. The foundations of the temple, stand a few feet below the level of the ground. According to local version the sinking occurred some hundred years ago when the Parbati flooded the town. In support thereof the local people further point to the horizontal and vertical cracks developed in the structure. This cannot however be established. This temple at Manikaran is dedicated to *Śiva*. The others are dedicated to minor deities. The special feature of Manikaran is the hot springs, which have long been noted places of resort for devotees, who come to this shrine from far off places. The jet that used to be the most important has been gradually dying out, the ground all

round being curiously marked as if by the action of fire and water, streaks of vivid chrome and burnt sienna alternating with what appears to be a volcanic formation. The second spring, down the river bank, is still in full play, but its water can hardly be utilised. The third spring, however, bubbles up by several jets in a species of natural basin in the rocky soil, and could be nearly four metres in circumference and nearly half a metre deep.

The spring is always in great activity and is said to rise and fall with the Parbati, its water is so hot that the rice — which is *de-rigueur* for all pilgrims to have cooked in the pool — is prepared for consumption by first dipping it in a bag containing rice into the water. All round, the rocks are too hot to be touched by hand, and the air is impregnated with the odour of sulphur. The water, however, is not unpleasent in taste and the rice cooked in it is as palatable as if prepared in the usual manner. There are several covered tanks for bathing and the hot sulphur water is a sure cure especially useful to patients suffering from skin diseases and rheumatism.

Shamsher Mahādēva Temple, Shamsher, Kulu

The temple also has a *liṅgam* enshrined therein. The village derives its name from the deity. The *liṅgam* was accidently discovered by a Brahmin priest in a forest and was installed in the temple with the finances provided by the Raja of Kulu. There are some other brass images which may not be of great antiquity.

The principal image at the temple is that of *Śiva-Pārvatī* carved on a stone slab about 60 cms high, seated on a bull. Besides, there are bronze images of seated Buddha, *Mahishāsura-mardinī* and other divinities, belonging to 16th-17th century A.D. being worshipped in the temple. The sanctum of the temple is hardly two square metres and has preserved carvings on wooden doors. Besides, a beautiful *varāha* figure on the right is a masterpiece of the Pahari craftsmanship.

Śiva Temple, Sajla

There is a deserted temple at Sajla which was initially dedicated to *Śiva*. It is a miniature temple, built of block stones, with decorative *maṇḍapa* pillars. It has the images of *Durgā*,- *Siṁhavāhinī* and other deities decorating the exterior, while the *liṅgapītha* of the temple is still preserved.

Pls. 118-19

Chaturbhuja Temple, Nagar

This is one of the earliest *Sikhara* temples of *Vishṇu* in the *Kulu* region. It has beautifully carved stone ponds and has its exterior like other medieval temples. The temple has a bronze image of four armed *Vishṇu* holding the usual attributes.

Murlidhara Temple, Nagar

The *Murlīdhara* temple at Nagar is a *śikhara* temple built in stone with a sloping pentroof *maṇḍapa* in the front. This mandapa is an ugly structure, with a slate roof which mars the beauty of the temple. The temple is surrounded by a rubble masonry stone wall with an entrance to the front of the temple. The temple is dedicated to *Krishna*, whose image with a flute held in both hands, is the main deity under worship there. The temple has beautiful stone carvings in the front, with a *Bradraṃukha* motif displayed in the centre. The temple top has double rows of bracket figures, placed one over the other in which images of different deities have been displayed. Pl. 120

The temple of *Murlīdhara* at Thava at Nagar[229] is built over the foundations of a Gupta structure, of which only the plinth remains.

Krishṇa Temple, Nagar Thava

Krishṇa temple at Nagar is of Śikhara type built in stone. There is a *maṇḍapa* in front of the temple having a sloping roof supported by wooden posts. The temple is surrounded by a boundary wall of stone masonry. The temple is dedicated to *Krishṇa* whose bronze image remains installed therein. He stands holding a flute in both his hands. On the exterior of the temple some brackets have been provided, which do not have deities, though *Bhadreṃukha*, motif is distinctly seen, other panels on the exterior exhibit pot and foliage designs, besides erotic scenes. Pl. 121

In the temple complex, there is a crudely carved stone image of *Vishṇu*[230] seated over *Garuḍa* in his mythical form having human bust but the lower part of a bird. *Garuḍa* has four arms. Two of his out-stretched hands hold snakes, while the other two are held together against his breast. *Vishṇu* holds the usual attributes, while *Lakshmī* is shown seated on the left thigh of the god.

Raghunātha Temple, Manikaran, Kulu

The temple of Raghunatha is a stone structure designed in *śikhara* style, and there is a wooden structure in front of the temple, enclosed by a stone wall, which serves as a *maṇḍapa* with a slanting roof of two storeys. The roof of the *maṇḍapa* is pent-shaped and covered with bluish stone tiles so abundantly available in the hills. The temple is dedicated to *Raghunātha* and images of the god together with the images of *Hanumāna* and *Sita* are enshrined therein. The *Murlīdhara* temples at Manikaran as well as the Sarai come under the same category and could possibly be placed in the 18th century A.D. Pls. 122-23

Raghunātha Temple, Vashist

The temple at Vashist said to have been built in 1650 during the reign of Raja Jagat Singh, resembles the layout of the temple of Bajaura, but its workmanship is far inferior to the latter. The temple is dedicated to *Rāma* and *Hanumān* a— the monkey god., The temple has its opening to the Pl. 124

west (while entrance to the Bajaura temple is to the east) and is covered by a rectangular wooden frame work supported by slanting poles which are let into the main structure. There are three hot springs at Vashist, but the two upper ones as already stated, have very little water, the lower one being most active and the most celebrated. It gushes out of the ground into a small tank, which leads again to a regular, both, one chanel for the superfluous fluid leading by the high encircling walls and finding an outlet, as does the surplus water of the bath, into a lower open department. Each one of these baths is nearly seven metres square and the upper one is provided with steps for the convenience of the bathers and has a flat pediment of stone arranged all round for the use of visitors. There are two inscriptions at the springs.

Close to the spring is a rectangular temple dedicated to *Rāma* and *Vasishta*. Indeed the temple is far more ancient than the pyramidal one dedicated to *Hanumāna*. The *Lakshmīnārāyaṇa* temples at Sultanpur and Nagar, are seventeenth century structures.

Jagannāth Temple, Nagar

The Jagannath temple at Nagar is constructed in stone masonry. The sandal wood image of lord *Jagannātha* is enshrined in the temple. The image is nearly fifty cm in height. The image has
Pl. 126 all the human features sharply carved. At its right is an image of *Balabhadra* and to the left is placed the image of *Lakshmī*. The image of the Lord was not made locally, but is said to have been brought by a saint, who lived at Nagar and the image was installed in the temple by a royal order, about 300 years ago. Simultaneously[231] some land was also granted to the temple for its maintenance.

Ganēśa Temple, Nagar

The *Ganēśa* temple at Nagar, stands in a grove, half buried, by the side of another temple. The arrangement of these two temples does not show any schemes. Perhaps there was another temple in the vicinity, which is nowhere traceable. A major part of the temple stands buried under ground due to some natural casues. The other temple too is in a dilapidated condition and one of its front pillars is leaning on one side. The *garbhagrīha* is a small chamber starting above the plinth, whereas the fluited pillars in the front start from the ground level. This was done to provide the devotees with a closer view of the deity inside the sanctum.

The miniature temples appear to have been constructed to serve as scale models for bigger shrines. In the temple at Nagar, each layer is carved out of a single block of stone. The dimensions of the temple are well proportioned. Stone slabs are used for each wall to enclose the sanctum. In a niche at the back of the temple, *Śiva* and *Pārvatī* are shown seated on a bull. The treatment of the figure is superb. A celestial figure of *Vidyādhara* holding a garland of flowers appears in the balcony above *Śiva*. The right hand of *Śiva* holds a *khatvaṅga* decorated with a trident symbol.

Temple at Chakki — Kulu

In the village Chakki near Kulu there is a deserted stone temple, which has a *śikhara* at the top. The temple has a pillared *maṇḍapa*, besides the *garbhagrīha*.[232] In the front top, it is decorated with a *Bhadreṃukha* motis. The temple which is built of stone blocks has preserved a fine finish, inspite of its having been deserted long ago.

Of the other *śikhara* temples, mention may be made of *Shērāvalī Dēvī* at village Chooru near Jagatsukh; *Śiva* temple of Nirmand, which has besides a *Śivaliṇga* beautiful sculptures of *Durgā, Sūrya* and *Vishṇu*. In the *Chaturbhuja* temple at Nagar on the other hand is enshrined a bronze standing image of four armed *Vishṇu*. The temples of *Muralīdhra* at Nagar Thava, Manikaran and Sarsai, preserve marble brass and bronze images of *Krishṇa* holding a flute earning him the title of *Murlīdhara*. The *Ramachaṅdra/Raghunatha* temples at Manikaran and Sultanpur have the images of *Ramā, Lakshmaṇa* and *Sītā* enshrined in them, while the *Jagannātha* temple at Nagar is dedicated to lord *Jagannāth*.

The *Thakurdvāra* at Nirmani, preserved stone images of *Vishṇu, Lakshmī* and *Garuḍa* and the Vashisht temple at Vashist near Manali is a famous tourist spot having hot springs. The *Hanumana* shrine at Manikaran has besides the image of *Hanumāna*, also the image of Raja Jagatsingh installed in the temple.

Sun Temple, Nirth

Nirth is credited with having one of the rare temples of the sun, which is generally believed to be of twelfth century A.D. This is a *śikhara* temple built over the remains of the earlier temple, the antiquarian remains of which are still available at the site. The present temple does not appear to be older than the sixteenth or seventeenth century A.D. It is evident that while raising the present structure, considerable material of the older temple has been reused. Some of the stone sculptures which possibly belonged to the earlier structure have been embedded in the masonry wall to the west of the temple. One of the remarkable sculptures, though in a dilapidated condition, is of *Vishṇu* with his consort *Lakshmī* seated on *Garuḍa*, which is nearly 60 cm in height. A sand stone *Gaṇapati* has also been enshrined in a niche in the western wall of the temple. The main object of worship in the sanctum of the temple is a bust made of a gold sheet.

Pentroof or Hill Temples of Kulu

The indigenous hill temples in Kulu are built of wood and stone, and have either pentroofs covered with slabs and shingles or pyramidal wooden roofs, sometimes rising in several tiers like a pagoda. The latter style of roof is also found in Kashmir, Nepal as well as in Kerala. In Kulu, the pentroof village temples are quite common, and there are only a few temples of pagoda type roofs like those at *Hiḍimbā Dēvī* temple at Manali, *Tripura Sundari* temple at Nagar, *Tiryugīnārāyaṇa* temple at Dyar, near Bajaura, and *Ādi-Brahmā* temple at Khokan. The pent roof

hill temples are more ancient, though some of them are of a later date. Such temples are found all over the valley on the mountain slopes in great number. Their construction is extremely simple and usually consists of a small cella raised on a square plinth of heavy timber and built of alternating layers of wood and stone. This is covered in by a sloping roof of slabs of shingles, supported by wooden pillars, forming a verandah serving as *pradakshiṇa patha*. The front is often decorated with rough wood carvings as also the pillars and ceilings. A low doorway gives access to the interior of the shrine, where the image is placed and this may be of wood or brass. Similar temples are found in all the hill tracts. Most of the temples of this style in Kulu must, therefore, be of pretty ancient origin; the wood work naturally required periodic renewal, involving the dismantling of the main portions of the structure, but the cella is seldom renewed and is generally very old. Perhaps the most remarkable hill temple in the Beas valley is the *Bijlī Mahādēva* which stands on the head of the relief overlooking Bhuin, between the valley of Beas and its tributary,the Pārbati.

Pentroof Temples in Kulu

Sakti Temples

	Description	Presiding Deity	Remarks
1.	Ambikā Dēvī temple, Nirmand.	Image of the Goddess	The temple belongs to the seventh Century A.D.
2.	Bāladurgā temple, Balagad	- do -	A temple of the medieval category
3.	Barī Dēvī temple, Kothi, Dhaul	- do -	- do -
4.	Bhakhali Devi temple, near Kulu	Brass image of the Goddess.	- do -
5.	Kshumbā Dēvī temple, Kheksu	Image of *Mahishāsura-mardinī*	- do -
6.	Bhūtanī Dēvī temple, Nagar	Image of the Goddess	- do -
7.	Kumatā Dēvī temple, Guhi.	Image of *Simhāvāhinī*	- do -
8.	Chāmuṇḍā Dēvī temple, Nirmand.	Image of *Mahishāsura-mardinī*	- do -
9.	Chāmuṇḍā Dēvī temple, Nithar.	Image of the Goddess	- do -
10.	Chungarsa Dēvī temple, Chung, Sultanpur.	- do -	- do -
11.	Dhanēśvarī Dēvī temple, Nithar.	Image of *Mahishāsura-mardini*	- do -

12.	Gara Dēvī temple, Goshaini, North-west of Bajaura.	Eight armed image of *Mahisāsuramardinī*.	- do -
13.	Jagannātha Dēvī temple, Jagatsukh.	Image of the Goddess	The temple was built by Raja Raj Singh in 1728 A.D.
14.	Kutalī Devi temple, Soil Baisal.	Inscribed metal mask	The temple was built by Raja Raj Singh in 1729 A.D.
15.	Jhīrī Dēvī temple, near Nagar.	Image of the Goddess	- do -
16.	Prīnī Dēvī temple, Jagatsukh.	- do -	- do -

Ambikā Temple, Nirmand, Kulu

Ambikā temple is below the village Nirmand and a flight of 184 steps leads one towards it, and continues from the back of the temple towards the village. The temple is believed to be the oldest in the place and *Ambikā* — a form of *Durgā*,[234] is the presiding deity at the temple. The image of the goddess is in standing posture and is of considerable height. The face of the deity is black and her clothes are covered with gold. The temple has a pentroof like other temples of Nirmand. Proof of the great age of Nirmand is the fact that all the principal temples are of hill type, with pent or sloping roofs. The temple is built in rubble masonry, alternating with beams of cedar wood. The sloping roofs are laid with slate or wooden shingles[235]. According to a legend it was found by *Parśurāma*.

A copper plate grant of king Samudra Sena[236] of the 7th Century A.D. is preserved in the temple. The object of the inscription is to record the allotment of the village of Subisagrama by Samudrasena to a body of Brahmanas who studied the *Atharva-vēda* at the *agra-hāra* of Nirmand for the sake of god *Tripurāṇtaka* or *Śiva*, who under the name of *Mihirēśvara* had been installed by his mother Mihiralakshmi at a previously established temple of the same god under the name of *Kapilēśvara*. It is therefore a Saiva inscription but the occurance of the word *Mhira* – the Sun, as the first component of the god's name, seems to indicate that in this particular case some form or the other of solar-worship was combined[237] with *Śiva* rites.

Though the temple is considered to be of great antiquity, it has been repaired and renovated many times in the past, probably altering its original shape. The beautiful black marble idol came probably from Jaipur or Varanasi. It was adorned with rich gold ornaments.

Other pentroof temples of female deities belonging to the medieval times include Baladurga temple. Balagad; Baria Devi temple at Kothi Dhaul; Bhakhali Devi temple, near Kulu; Bhutani Devi temple at Nagar; *Chungarasa* Devi temple at Chung; *Dhanesvari Devi* temple at Nither and Gara Devi temple, and Goshaini. Pl. 114

Kshumbā Dēvī Temple, Kheksu

The temple is a structure in Pahari style, dedicated to the goddess *Durgā* in the form of *Mahishāsuramardinī*, whose bronze image remains installed there. The brass image of the Goddess is in two parts and can be separated at the waist. The goddess here is eight armed, holds various attributes in her hands and depicts the attitude of slaying the demon *Mahishāsura*, who is emerging in human form out of the seveyed neck of the buffalo. The image is nearly four feet in height and might weigh nearly 40 Kg. At the back of the image there is a beautifully decorated brass plates serving as *prabhāvale*. It has numerous dancing figures, besides flowers, fruits and other deities. These depictions are unique specimen of Pahari craftsmanship.

Besides, the temple also has a metal *mohra* of the goddess, which is taken out in procession on ceremonial occasions.

The goddess is also known as the one who took the life of her own *pujārī*. It is stated that two thieves, a Hindu and a Muslim Gujar, once stole the upper part of the image at night mistaking it to be of gold and carried it over to the other side of the Sutlej, through the bridge. After crossing the bridge they came to realise the true nature of the metal and in disgust left the art of the image hidden in a bush. The local police to whom the theft was reported, suspected the *pujārī* and subjected him to physical and mental torture who ended his life by jumping into the Sutlej. After the death of the *pujārī*, one of the thieves was caught in some other case and he confessed having stolen the upper half of the image of the goddess, which was ultimately recovered and restored.

Kumatā Dēvī Temple, Guhi, Kulu

The temple of *Kumatā Dēvī* at Guhi,[238] is a wooden structure representing hill architecture. It preserves the superbly carved entrance. While *Ganēśa* is shown at the top of the entrance lintel, goddess *Durgā* is shown seated on a lion, besides other deities to the right. On the left side of the entrance too, four deities are projected. A panel above the entrance gate depicts a number of deities.

Chāmuṇḍā Dēvī Temple, Nithar

The temple is a beautiful specimen of wood carvings[239] in hill style architecture. The entrance of the temple has rich wood work. The stone pillars at the entrance gate are encased with wood having carved designs. The top of the entrance lintel has the figure of *Ganēśa* carved on the same. There are three human heads projected on the left, right and top of the entrance.

Pls. 127, 143

Besides the *Jagannāthi Dēvī* temple at Jagatsukh, and *Kutali Devi* temple at Soil Baisal, were built by Raja Raj Singh in the 18th Century A.D. The exact dates of *Jhīrī Dēvī* temple near Nagar and the *Prīnī Dēvī* temple at Jagatsukh have not been established.

Chalet/Pentroof Temples

Śiva Temples

	Description	Presiding Deity	Remarks
1.	Śiva Temple at Zaharpur	*Four headed Śiva*	The temple belongs to the 7th century A.D.
2.	Mahēśvara Temple, Sungra	*Śivaliṇga*	The temple belongs to the 7th-8th century A.D.
3.	Bugroo Mahādēva temple, Phati Chenail	- do-	- do -
4.	Dakhnī Mahadeva temple, Nirmand.	- do-	- do -
5.	Śiva and Pāṇḍava temple, Nirmand.	- do-	- do -
6.	Śiva temple, Sherkoti,	- do-	The temple was built by Raja Man Singh (1712-1717 A.D.)
7.	Bijlī Mahādēva temple, Sultanpur.	- do -	The temple belongs to medieval times.
8.	Burah Mahādēva temple, Nithar.	- do -	- do -
9.	Kulchhater Mahādēva temple, Alwa	- do -	- do -
10.	Jagēśvara Mahādēva temple, Dalash.	- do -	- do -
11.	Jawālā Mahādēva temple, Zaharpur,	Inscribed metal mask	Siva Temple, Jawani Kais. Kulu
12.	Iśhwar Mahādēva temple, Shangri.	*Śivaliṇga*	18th century A.D.
13.	Dhankiā Mahādēva temple In a cave near Nirmand.	- do-	- do -
14.	Wooden temple, Gajan.	- do -	- do -

Śiva Temple, Zaharpur, Kulu

The temple happens[240] to be one of the earliest temples of Kulu, having preserved in it the images of seventh century A.D. It is a small temple dedicated to *Śiva*, whose *Śivaliṇga* is the main object of worship here.

The temple entrance has decayed pillars, besides a door lintal which preserves a carved image of a deity probably a four headed *śiva*, but its identity cannot be established. Above the door lintel there is a line of decorative designs. Above this there is a panel showing some standing deities, with an elephant kneeling. The figures are quite defaced and it is not possible to provide correct identification of the panel. Then there is another decorative panel. The temple is in a dilapidated condition and is showing signs of disintegration at the top.

Mahēśvara Temple, Sungra, Kulu

The *Mahēśvera* temple at *Sungra*, is one of the best specimens of the woodcreaft in the Himalayas. It is a beautiful[241] wooden structure and reminds one of the famous wooden temples of *Lākshnā Dēvī* at Brahmaur, *Śakti Dēvī* at Chatrari and the famous temple of *Hidimbā Dēvī*, built by king Bahadur Singh in the sixteenth century A.D., while the temple at Nirmand has the shape of an ordinary rectangular house with a single gable roof, the temple at Sungra has a square ground plan and three slanting roofs, one above the other, the lowest being the largest and the top one the smallest of the three. While the two lower ones are squares, the top one is round, in the shape of a funnel. The four corner beams[242] of the lowest roof and in wooden figures of walking lions, are about life size.

The presiding deity at the temple is a *Śivaliṇga*.There is no inscription. In the courtyard of the temple there are two crude specimens of *śikhara* temples built in stone.

Dekhanī Mahādevi Temple, Nirmand

This is a house type temple but is not in a good state of preseryation. The main deity of worship at the temple is a *Śivaliṇga* which is believed to have been brought here from south India earning the temple the name of Deccani *Mahādēva* The wooden door frames and the pillars have wood carvings which have faded to a considerable extent. Seated in *padmāsana* in a corner of the temple is a large image of *Kubēra*, whose worship was common during the late medieval period in northern India. On one of the doorway pillars, the figure of a lady with a looking mirror is carved.

The *Śiva* temple[243] is situated above the village. The presiding deity in this temple is a *Śivaliṇga*. At the entrance gate an image of *Ganēśa* is sculptured, besides a human head. In the front of it there are water tanks and an image of *Naṅdī*.

Śiva and Pāndava temple is situated in the heart of the village. It enshrines besides *Śiva-liṅga*, images of *Pāndavas —Yudhiśthira, Arjuna, Bhīma, Nakula* and*Sahdēva*, along with their consort,

Pl. 154

Draupadī. The temple has a number of images of deities preserved in the niches located in the exterior.

Bijlī Mahādēva Temple, Sultanpur

The temple which is dedicated to *Śiva* is located on the right bank of the Parbati river. The temple is a massive structure of wood with a pentroof. The lower portion of the walls is made of cut stones. No plaster has been used on the walls. A covered verandah of carved deodar wood encircles the building and the sloping roof is formed of six tiers of planks of the same wood, being protected at the top by a long beam, on which are placed small blocks which are ornamented with tridents. At the entrance, which is to the west, there are fancifully carved upright beams which join of the roof, and a good deal of carving also surround the arched windows in the fretted verandah. Before the doorway there are some heaps of stone work and two crudely sculptured stone bulls, while to the north of these rises a lofty beam of *Kyle* that is sunk into the ground aned secured by huge wedge. The height of the pole is neaarly 20 meters and according to local belief, the pole has to be renewed every two years as within this period it is always struck by lightning, which curiously enough, is quite common in this locality, though almost unknown in upper Beas valley. The presiding deity of the temple is *Śiva* who stands enshrined there in the form of a *liṅga*, but the lofty pole standing to the right front of the entrance looks like a column erected before the Buddhist temples in Ceylon. Perhaps the structure might have been a Buddhist place of worship. Pl. 128

The temple is named *Bijlī-Mahādēva* because the wooden columns are believed to attract lightning.

Būrhā Mahādēva Temple, Nithar (20 Km North of Dalash)

The temple of *Būrhā Mahādēva,* is a[244] magnificent wooden structure representing the wood-art of Kulu. It is enclosed by a stone masonry wall around it. It is a three storey building with a Tibetan type of roof besides a canopy. The exterior of the temple has superbly executed wood carvings and arch type windows. The roof is covered by slates. The entire structure is supported by wooden beams.

Dhankia Mahādēva, Nirmand, Kulu

The temple is[245] dedicated to *Śiva* who stands enshrined in a cave in the form of a *liṅgam*. According to the local legend a Brahmana had a goat which gave him huge quantity of milk daily. Once the goat disappeared beyond the mountains overlooking the Sutlej river and was not traceable despite all efforts made to do so. *Śiva* is said to have appeared to a Brahmana in a dream and told him that the goat had been bathing him with its milk in an inaccessible cave and was advised to visit the cave to find his lost animal. The Brahmana not only discovered his lost goat in the cave but also a *liṅgam* enshrined therein. Thereafter he dedicated his life to *Śiva* and spent the rest of his life there with the goat. Soon after, the place became popular as *Dhankia Mahādēva*.

Wooden Temple, Gajan, Kulu

The temple is located on the left bank of the Beas river. The wooden[246] structure is raised over a stone platform. The main temple is a rectangular structure with stone walls, covered with pentroof. The entrance of the temple has a wooden frame, over which figures of different deities have been carved. In the temple complex, there are a number of wooden images, which are not well preserved, but these wood carvings represent an exceedingly high quality of workmanship.

Pls. 130-41

Other pentroof wooden temples in the Kulu region are, the Bugroo *Mahādēva* temple at Phati Chanail, *Śiva* temple at Shukoti, *Kulchhetar Mahādēva* temple at Alwa, Jawālā temple at Jawani Kais and Iśvara *Mahādēva* temple at Shangri. The *Jagēśvara Mahādēva* temple at Dalash is of special interest, since it is a square structure in the front, with a pentroof serving as *maṇḍapa*, but the *garbhagṛiha* has a pagoda type canopy with *akalasa* at the top. The temple is built over a raised platform of stones and has a covered verandah all round it, serving as a *pradkshiṇāpatha*.

Chalet/Pentroof Vaishṇava Temples, Kulu

	Description	Presiding Deity	Remarks
1.	Lakshmīnārāyaṇa temple, Raila	Images of *Lakshmī-nārāyaṇa*	The temple is said to have been built by Raja Ganesh pal of Kulu in 8th century A.D.
2.	Lakshmīnārāyṇa temple, Nirmand	Stone images of *Vishṇu & Lakshmī*.	The temple belongs to the 10th century A.D.
3.	Vishṅu temple, Sajla	Metal mask	The temple belongs to 1500 A.D.
4.	Nārāyaṇa temple, Chhana Kais	Inscribed metal mask	The temple is believed to have been built by Raja Buddha Singh during 1668 A.D.
5.	Murlīdhara temple, Chini	Black stone image of *Krishṇa*.	The temple is believed to have been Built by Raja Budhi Singh (1694-75)
6.	Rāmchaṅdra temple, Manikaran.	Metal mask	The temple belongs to 17th century A.D.

Other Pentroof/Chalet Temples

1.	Bhaga Siddha temple, Pini Khas.	Inscribed metal mask	The temple was built by Raja Parhet Singh in 1575
2.	Cherwal temple, Nagar	Inscribed metal mask	The temple was built by Raja Prithvi Singh (1608-1638)
3.	Gumal Nāga temple, Shet Ching.	-do-	-do-
4.	Hari Singh temple, Haripur.	Image of Hari Singh	The temple can be dated back to 1651 A.D.
5.	Haradāsa temple, Haripur	Inscribed metal mask	The temple was built by Raja Bikram Singh (1802-07 A.D.)
6.	Chandra Dēvatā temple, Kasoli	*Śivaliṅga* and a mask	The temple could be dated dack to the 18th-19th century A.D.
7.	Goshal Nāga temple, Goshal	*Śivaliṅga*	-do-
8.	Kārttikēya temple, Suinsa	Brass relief of the God	-do-
9.	Jāmalu Dēvatā temple, Malana	Metal mask	There is a huge temple complex in which there are nearly twenty-five temples of pentroof type dedicated to different deities.

Lakshmīnārāyaṇa Temple, Raila

This is a temple with sloping roof, [247] resting on wooden pillars, and dedicated to *Lakshmīnārāyaṇa* whose images are installed therein. The entrance of the temple has beautiful wood carvings showing various decorative motifs and deities. Pl. 145

Lakshmīnārāyaṇa Temple, Nirmand

This is a wooden temple with pentroof and is dedicated lord *Lakshmīnārāyaṇa* whose image is installed therein. The temple has beautiful wood carvings including the entrance gate. The pillar on

the right of the entrance has pot and foliage motifs on the upper part, while at the bottom *Kārttikēya* is shown seated on a peacock. The second pillar on the right also shows *kīrtimukha* design, besides a deity at the bottom. The third pillar on the right has four panels. The first one shows a four headed deity standing before a shrine, the second panel shows four human faces besides a seated deity. The third panel is a decorative design while the fourth panel shows[248] *Śiva* with *Pārvāti* seated on a bull.

The wooden pillars to the left of the entrance are also decorated. The first pillar has a pot and foliage design besides a standing male figure at the bottom, while the second pillar clue to *kī-rtimukha* motif has a panel at the bottom, which can hardly be identified. The fourth pillar projects a deity standing besides *Kārttikēya, Mahishāsuramardinī* and *Śiva* and *Pārvatī* seated over the bull *Naṅdī*. The door lintels too have decorative designs, beside the figure of *Ganēśa* carved in the centre.

Other *Vaishnava* temples of interste coming under this category are, the *Vishṇu* temple at Sajla, *Murlīdhara* temple at Cheni, *Nārāyaṇa* temple at Channa Kais, and *Rāmachaṅdra* temple at Manikaran. Besides, the Bhaga Siddha temple at Pini Khas, Cherinal temple at Nagar, *Gumaa Nāga* temple at Shet Ching, Hari Singh temple at Haripur, Chandra Deota temple at Kasoli, *Goshal* Naga temple at Goshal, and *Jamblu Devata* temple at Malana have also pentroofs but are not of much significance.

Pl. 146

Thakurdvāra is located in the heart of the village Nirmand but is not in a good state of preservation.[249] The temple has a pentroof but has wood carvings preserved therein. This is a little Chalat-type *Vaishnava* temple with *garbha-gṛīha*. There is a panel of *Mahishāsuramardinī* carved at the entrance of the *garbhagṛīha*. She has been described as the floating goddess for she is hardly seen touching[250] the earh. The buffalo who is being subjugated by the goddess looks more like a lion than a buffalo. It may be stated here that in *Dēvī Bhāgavata Purāṇa*, the *asura* while in combat took the form of a lion and an elephant, besides the human and buffalo forms. The presenting of the *asura* in the form of a lion is therefore as per the accounts given in *Dēvī Māhātmya* as well as *Dēvī Bhāgavata Purāṇa*.

The presiding deities at the temple is *Vishṇu*[251] and *Lakshmī*, whose beautifully carved stone images are installed in the temple. The deities have been shown seated in *ardha-paryaṅkāsana* over *Garuḍa*, who appears in human form. *Lakshmī* is shown seated in the top to the left. In his four hands, *Vishṇu* holds a *gadā*, a lotus, a *chakra* and *Lakshmī*. The image is decorated with ornamented *torana* and can be compared with the standing *Vishṇu* from Mehrauli.[252]

Pentroof/Chelet Type of Temples of Rishis

	Description	Presiding Deity	Remarks
1.	Parśurāma temple, Nirmand	*Parśurāma*	The date of the temple cannot be ascertained but it preserves a copper plate grant of the 7th century A.D

2	Kapila Muni temple Bashana Kot Khandi, near Manali.	Inscribed metal mask.	The temple is believed to have been built by Raja Man Singh during 1712-17 A.D.
3.	Jamdagni Ṛishi temple, Gulan Dara.	Image of the Ṛishi	The exact date of the temple cannot be specified.
4.	Manu Ṛishi temple Shamsher, Manali.	Image of *Vishṇu*	-do-
5.	Mārkandēya Ṛishi temple, Manglaure.	*Śivaliṅga*	-do-

Pagoda Type of Temples of Rishis

6.	Pārāshar Ṛishi temple, Kamand.	Image of the Ṛishi	-do-
7.	Śringī Ṛishi temple, Plach.	Image of the Ṛishi	-do-

Temples of Ṛishis or Sages

It is quite interesting to note that in Kulu besides the temples dedicated to various *Vaishnava, Śaiva* and *Śākta* deities, temples dedicated to various Ṛishis — sages who played important roles in the epic and Purāṇic literature — are also found in Kulu. These include *Kapilamuni* temple at Bashona, *Jamadagni Rishi* temple at Gulan Dera, *Manu Ṛishi temple* near Manali and Shainshar, *Mārkaṇḍay Ṛishi* temple at Manglaur, *Pārāśara* Rishi temple at Kamand, *Śringī Ṛishi* temple at Plach.

Of these the *Manu Rishi* temple at Shainshar is a beautiful structure with a five storey pagoda type of roof with a brass *kalaśa* crowing the top. It is majestically located duly surrounded by snow clad, hills, providing it a divine character. The temple is built over a rectangular platform of stone masonry. Pl. 148

Parásurāma Temple, Nirmand

The *Paraśurāma* temple at Nirmand is a pentroof structure built over a round stone plinth at the entrance of the temple, some elephant and *makara* sculptures are carved in bas relief. On the outer masonry wall, there is an enclosure a part of which is used for worship. In this enclosure a human head is worshipped by the devotee. This represented the primeval form of worship originally in vogue in the area and earning it the title of *Naramuṇḍa* which ultimately changed to Nirmand. The Pl. 147

name Nirmand appears on a copper plate grant issued by Raja Samundra Sen to the *Paraśurāma* temple by about the twelfth century A.D.

At the entrance of the temple is placed a stone *dvārapāla* image. The main deity at the temple is *Parśurāma*, an incarnation of *Vishṇu* whose image holding an axe is enshrined therein. The temple has heavy doors, which have carvings of scrolls and foliage. On two of the doors the images of *Ganēśa* are fixed. The main temple as well as an open air wooden hut beside it has beautiful carvings depicting religious scenes and Hindu deities.

Pagoda Type of Temples

Śakti Temples

	Description	Presiding Deity	Remarks
1.	Hiḍimba Dēvī temple, Doogri, Mandi.	Image of the Goddess	The temple can be dated back to the 16th century A.D.
2.	Tripurasundasrī temple, Nagar	-do-	-do-
3.	Kalshan Devi temple, Mushra.	-do-	-do-

Siva Temples

4.	Bēhna Māhadēva temple, Behna.	*Śivaliṅga*	The temple could be dated back to medieval times.
5.	Śiva temple, Nirmand	–do-	-do-
6.	Jogēśwara Mahādēva temple, Dalash.	-do-	-do-

Other Pagoda Type of Temples

7.	Ādibrahmā temple, Khokan.	Image of *Brahmā*	The temple was built in 1753 A.D.
8.	Virath Dēvatā temple, Hurla.	Metal mask	The temple could be dated 17th-18th century A.D.
9.	Bail temple, Bail, Outer Saraj	-do-	-do-

10.	Chamlu temple, Kasholigad, Nirmand.	-do-	-do-
11.	Temple at Janog	-do-	-do-
12.	Dattatreya temple, Datt Nagar	*Dattātrēya*	-do-
13.	Kārttikēyaswāmy temple, Siunsa, Manali.	*Kārttikēya*	-do-
14.	Tiryugī Nārāyaṇa temple, Dhiyar.	Metal mask	-do-

Cave Temples

15.	Lime stone cave near Nirmand.	*Śivaliṅga*	-do-

Hiḍimbā Dēvī Temple, Kulu

The temple of *Hiḍimbā Dēvī* at Dungri, near Manali, has a pagoda type roof and is a massive wooden structure having three sides surrounded by a verandah and the doorway which is to the east. The entire structure is raised over a huge platform which is over 13 metres long and nine metres wide. The temple's height exceeds 27 metres. The entire verandah is decorated with wood-carvings projecting flora and fauna. There is a legend about the artist who constructed the temple. **Pls. 216, 224**

The then ruler of Kulu, in order to prevent the artisan ever making a duplicate of the masterpiece, cut off the carver's right hand. But not to be deterred, the man taught his left hand to take the place of the lost member and in Trilokinath, in Chamba, executed an even finer piece of carving than that at Dungrī. Here again, however, adverse fortune followed him, for Trilokinatha people, determined that no such workmanship should ever be exhibited elsewhere, cut off his head. Though the *Hiḍimbā Dēvī* temple is of massive construction. It is clumsily put together and is quite out of perpendicular. The verandahs are over four metres above the ground and the roof formed of huge deoder planks, slopes over these. The super structure bears another sloping roof, on the top of which is again some fancy wood work that is surmounted by another roof with the same in a line as have those below, all being of a shape to fit the four square lie of the temple; but the top is fixed with a circular umbrella like a cone of deodar plank. The interior of the temple can only be seen from the doorway and the entry of the temple is restricted. The goddess *Hiḍimbā* to whom the temple is dedicated is represented by a small brass image contrasting most ludicrously in point of size with the temple which is nearly 27 metres in height. The construction of this edifice is far cruder than what is usually met with in Kulu and notably most inferior to the temple in the same style at Dhyar opposite Bajaura, but the structure is held in great veneration, and situated as it is in the extensive pine forests, it becomes a very, striking object. In the interior there are large rocks. On the northern portal of the entrance, there is an effigy of a snake in iron. The date of building the **Pl. 149**

temple is not certain, but probably the present structure was raised over the remains of an earlier one.

On the panels of the exquisite wood carvings around the entrance door appears the goddess *Mahishāsuramardinī* engaged in combat with the asura in lion form. The lion in front which is being attacked by the goddess with a trident held in her right hand, represents the *asura*. Such representations of the *asura* appearing in the form of a lion are quite rare, though they correspond to the text of the *Dēvī Bhāgvata Purāṇa*, wherein it is mentioned that the *asura* before meeting his final end took the forms of a buffalow, an elephant and a lion. There are a few other panels as well, which show *Śiva* settled with *Pārvatī* on the back of *Naṅdī*. At the corresponding left side are carved the images of *Durgā*, *Vishṇu* with *Lakshmī* seated over *Garuḍa* and *Mahamrityuñjaya*(?) The image of *Ganēśa* is carved in the middle of the lintel and the panel above *Gaṇdharvas*. Some scenes from the life of *Krishṇa* are also depicted.

An inscription in Tankri engraved in wood speaks of the temple as having been built by the Raja Bahadur Singh to commemorate the success he attained in subduing local chieftains, some of whom were quite powerful.

Tripurasundari Temple, Nagar

The temple is situated on the right bank of the Beas river [253] and is a massive wooden structure having three storeys. The first storey is a square structure and so is the case with the second one. The topmost storey has a canopy or conical type of projection with a *Kalaśa* at the top crowned by a *chhatra*.

Pls. 150-51

The structure is based on a stone platform, over which wooden beams are placed which support the structure. The basement is surrounded by a wooden railing outside the verandah, which also serves as a *pradakshiṇāpatha*. The architecture of the temple resembles the one of *Hiḍimbā Dēvī* at Manali, but appears to be later in date.

Behnā Mahādēva Temple, Behna, Kulu

The Behnā Mahādēva temple is dedicated to *Śiva*. The main object of worship is a *Śivaliṅga*. Because of its seclusion from human habitation, the temple does not attract many visitors, though it is situated on the bus route from Shimla to Ani. The temple is in typical Sutlaj valley style with a *maṇḍapa* in the front and a gallery, which serves as a *pradakshiṇāpatha* around the *garbhagṛīha*. It has a pagoda type roof over the *garbhagṛīha* and double pagoda roof over the gallery.

Pls. 152-53

This corresponds to *śikhara* in classical stone temple. The *mandapa* is supported by cedar wood pillars which are square in shape. These pillars preserve wood carvings depicting various Brahmanical[254] deities over their shafts.

The window recess on the right side of *garbha-gṛīha* with an animal frieze above the superimposed lintel, is in Mughal style. The lower part of the recess has two stone sculptures of *Vishnu* and *Lakshmī* seate on a *Garuḍa*, besides *Ganēśa*.

There is an interesting legend regarding the discovery of the *liṅgam* enshrined in the temple. A local Thakur by the name of Raghu had a cow which yielded plenty of milk. The cow was daily taken to the forest by a blind cowherd boy. But suddenly the milk yield of the cow started dwindling. The Thakur discovered that a white snake was sucking milk from the cow's udder. As soon as the snake disappeared, the Thakur approached the spot and found a *Śiva* image, which was then brought to the village and installed it in a shrine. After the installation of the image,[255] the blind cowherd boy gained sight.

This Behana Mahadeva temple is a massive structure of three storeys, with a conopy like projection at the top. The ground floor is a big hall covered with slate tiles supported by pillars. The first storey is rectangular in shape and its roofs rest on wooden pillars. The third storey has a canopy type of roof and is also rectangular in shape. The temple preserves beautiful wood carvings. The *Jageshwar Mahadeva* temple at also has a *Śivaliṅga* as the deity. Pl. 155

Ādi-Brahmā Temple, Khokhan, Kulu

Ādi-Brahmā temple is the four-storey structure of the 18th century A.D. which has been constructed over the remains of an earlier structure. An inscription on the *Adi-Brahma* mask, dating back to 1746 A.D. recorded at the time of King Tedhi, says that Tej Singh is the 85th king. It is a wooden structure with the cover of slate roofs.

The presiding deity at the temple is the mask of *Ādi-Brahmā*. Besides this, there are several stone sculptures of late medieval period stored in a shed attached to the temple, including an image of *Brahmānī* which would have been enshrined in the older temple, with *Brahmā*. The availability of such a large number of sculptures belonging to 10th-11th century A.D. stands testimony to the existence of an earlier structure at the site. The upper chambers of the temple have quaintly twisted brackets, which add to the structural beauty of the temple. The roofs are covered with large slate tiles which are fitted to the under structure with nails to prevent their flying off in the winds. Pl. 156

The height of the temple is raised by means of three small false chambers, built one over the other on the sanctum, making a total of four sloping roofs of the sanctum which the roofs project well over their respective rooms. The upper rooms are merely closed boxes built entirely of wood and adorned with grilled windows.

The door way[256] mouldings depict creepers, diamonds and worshippers. While the cult object installed inside the sanctum is featureless, the *ratha* of the *Ādi Brahmā* has nearly a dozen brass and silver *mohras*.

Other important pagoda type of temples in Kulu include *Virath Devata* temple at Hurla and Bail temple at Bail in outer Saraj.

Chāmlu Temple, Kasholigad (Middle of Sutlej, near Nirmand)

The Chamlu Temple at Kasholigad, is a rectangular structure, having an outer shell of alternate courses of wooden beams and stone built sanctum. The *maṇḍapa* has square wooden

pillars supporting the roof. The walls of the sanctum are raised upto the roof of the larger square enlivening the sanctum, to a height of over two metres and covered by a slanting roof made of slates, projecting to a considerable extent. Above this, the superstucture is extended further, to a short height. A portion of the structure is decorated with the two storeyed chamber with a conical roof like the one at *Mehādēva* temple. Several folk bronzes and *mohrās* are preserved in the temple, which seems to be a eighteenth century structure. The upper chambers with conical roof are not functional but seem to have been added simply to increase the height.[257]

Temple at Janog

Janog lies on the Janog-Kothkhai road, about a kilometre from Theog. There are two temples at the place. The bigger one is of no consequence, but the smaller one is facing south and preserves extremely beautiful wood carvings which are of considerable antiquity. All its pillars, pilaster, beams, ceilings and doorways are finely carved depicting various Hindu deities, besides dancing figures, birds, fish, scrolls, creepers and foliage. The wood carvings also depict ten incarnations of *Vishṇu* besides hermitages of *ṛishis*. The ten headed *Rāvaṇa* also stands depicted as an ascetic-*yōgī*.

The temple is a wooden structure which shows tier by tier square and circular arches of intricately carved wood finally culminating in a deep hemisphere to the centre of which is attached a wooden sphere looking like a suspended hall. The construction of their ceiling exhibits the excellence of a master craftsman who tried to imitate, in wood work, the *śikhara* style of temples so common in the hills.

The most remarkable of the wood carvings is the depiction of the Goddess*Mahishāsurmardinī* clad in a skirt, in the act of killing *Mahishāsura* — the buffalow demon. Besides there are a number of stone sculptures including that of *Umā Mahēśvara* preserved at the temple.

Dattātrēya Temple, Dutt Nagar

The *Dattātrēya* temple at Datt Nagar, on the main India-Tibet Road, is a house-type temple, and has a life size bronze image of *Dattatreya*. It is a beautiful image preserving the rarest kind of workmanship. Besides the main image, there are other bronze images of the same deity, but smaller in size. The images of the deity in this temple are different in style from those found in other parts of the country.

The temple [258] has been built over the remains of an earlier structure. The remains, in the form of black burnt bricks, etc., are still observable at the site.

Kārttikēya Swamy Temple, Siunsa, Manali

This is a wooden temple with a pentroof and is dedicated to the lord *Kārttikēya*, whose image is installed therein. The temple stands on a stone base and has woodcarvings at the entrance gate,

which are comparable to those at the *Lākshṇā Dēvī, Śakti Dēvī* and *Markulā Dēvī* temples of Chamba.

These carvings portray different themes on wooden pillars and frame. On the lintel above, there is an image of *Ganēśa* seated crossed legged. The triangular structure above the door frame is bedecked with decorative designs. Pl. 146

The temple has rectangular stone walls over which the pentroof is resting. Just above the entrance gate, there is another wooden frame of the same dimensions which serves as a ventilator.

Tiryuginārāyaṇa temple, Dijar

This is a pagoda type of temple built over a rectangular structure enclosed with alternating courses of dressed stone and wooden walls. It is a three storeyed structure with a canopy at the top and crowned by a metal *kalaśa*. Pl. 158

Limestone Cave near Nirmand

Nearly eight kilometres down from Nirmand, on the way to Rampur, there is a cave in which a *Śivaliṅgam* stands enshrined. The location of this natural temple has a panoramic view and is commonly known as the *Dhankiā Mahādēva*. The cave has two openings, one on the west and the other on the south. The opening on the south serves only as a window and overlooks the vast and enchanting Sutlej valley. The limestone cave has in it a collection of stalactites and stalagmites, formed by still dripping water. Inside it is a natural *liṅgam*-like formation.[258] Pl. 157

(7) Lahaul Temples

Śiva and Kālī Temples

Śiva and *Kālī* in the Himalyas are personifications[259] of the creative powers. They are not only invoked to produce the harvest at the fields but also to bless the women with children, especially sons. In this respect, the principal deities of the pre-Buddhist religion of the Tibetans in particular are *Ke-sar* and `a *Bru-guma,* resemble *Śiva* and *Kālī* earlier *Ke-sar* and *`a Bru-gu-ma* were both invoked by the people to grant children. This explains the union which was formed between the Tibetan pre-Buddhist and the aboriginal *Śiva-Kālī* religion, as we find it represented in *Shar-rgan-hymnal.* (The word *shar-rgan* means ``young and old''). But *Ke-sar* and *`a Bru-guma* were not of the fierce character of *Śiva* and *Kālī*. The latter were only ready to grant a blessing, when a portion of what they had given was returned to them. Hence a portion of the harvest of the fields, or some of the lambs of the flock had to be returned to them in sacrifice.

The old *Bhar-rgan* place is exactly above the site of the ancient castle of Kalagtrung and probably belonged to it. The new *Bhar-rgan* place is situated a little above the road from Poo to

Rizhing. At the latter place, there are a few old pencil-cedars, and a number of rough altars, furnished with horns of goats and wild antelopes, and pencil-cedar twigs.

(8) Mandi Temples

Pagoda Temples

Śakti Temple

	Description	Presiding Deity	Remarks
1.	Kāmākhyā Dēvī temple, Kao, Karang.	Mask of *Durgā*	Belongs to the 10th-11th century A.D.

Śiva Temple

2.	Gaurī Śankara temple, Mamal, Kharsog.	Bronze image of *Śiva* and *Pārvatī* (inscribed)	Belongs to the 15th century A.D.

Ṛishi Temple

3.	Pārāśara Rishi temple, 30 km from Mandi.	Metal mask	Said to have been built by Raja Ban Sen of Mandi dynasty in 1346 A.D.

Other Temple

4.	Sari temple,	Metal mask Sari, Kharsog.	Could belong to the 16-17th century A.D.

Pentroof Temples / Śiva Temples

	Description	Presiding Deity	Remarks
1.	Magroo Mahādēva temple, Chhatri.	Metal mask	Wood carvings depict scenes from *Rāmāyaṇa* and *Mahābhārata*.
2.	*Śiva* temple, Kamlah fort.	*Śivaliṅga*	

Vaishṇava Temple

3.	Nārāyaṇa temple, Hurang	Image of the God	Nāga carvings on wall are still preserved

Other Temples

4.	Ādi- purukh temple, Dhiri	Dedicated to *Brahmā*	Could be placed in 14th-15th century A.D.
5.	Mahnu Nāga temple, Mahun, Kharsog.	Metal mask	-do-
6.	Kamru Nāga temple, Kamrah.	-do-	-do-

Of the ancient temples of Mandi, it may be stated in general that they present an impressive type of architecture. They are chiefly in *śikhara* type, besides the dome or pent roof temples which as usual are rectangular structures with sloping roofs covered with stone tiles, which are locally available in abundance. There pentroof temples are generally wooden structures and in some cases even preserve the wood carvings. The *śikhara* type on the other hand consists of a cella, surmounted by a spire and a porch usually decorated with carvings. The spire is of the usual type found in other temples in *śikhara* type. In the temples, however, of later times the structure of the temples form dome and so, they appear more like mosques rather than Hindu temples. The larger or important temples are also furnished with an ante-room or a *maṇḍapa*. The specific architectural feature which distinguishes them from the temples of the adjoining regions is the trafoil arch, which usually decorates the facade or the porch. It chiefly rests on the capital of pillars or pilasters supporting the arch which are usually fluted. The brackets of the pillars are often designed as human figures seated on the head of elephants and holding trunks in their hands. The temples are sometimes ornamented with figures of celestial musicians of *gaṅdharvas*. The entire combination produces a pleasing effect.

Besides the pentroof or *śikhara* type of temples, there are pagoda types, which are found in abundance in Kulu region. Though the number of such temples in Mandi region is small, some of them have their own importance. The temple of *Kāmākhya Dēvī* at Kao-Kharsog, is a pagoda type of structure and could be the earliest of its type dating back to the 10th-11th century A.D. It preserves a metal mask of goddess *Durgā* According to the Puranic legend, *Kāmākhya* shrines were built where the eyes of *Satī,* the wife of *Śiva*, had fallen after her immolation in the *yajña* fire in *Daksha's* sacrifice. Another famous temple of goddess *Kāmākhya,* is in Assam. The *Kāmākhyā Dēvī* temple at Kao is constructed on a rectangular platform over one metre in height. **Pls. 159-60**

The temple walls are constructed over the platform leaving a passage which serves as a *pradakshiṇāpatha*. The wooden planks enclosing the *pradakshiṇāpatha* are slanting outwardly.

Apertures at regular intervals appear near the base of the slanting planks for ventilation of *pradakshināpatha*. The inner walls are constructed on tubular, wooden planks and mud. Each pagoda with two roofs is capped by gilded *āmalaka*.

The *Gaurī Śankara* temple at Mamal-Kharsog is also pagoda type and preserves some elegant sculptures of the Pratihara period. The original temple must have been constructed in stone, the
Pl. 161 evidence of which is available at the site of the structure. There is a stone *āmalaka* still lying in the courtyard of the temple, which possibly belonged to the earlier structure. Though the earlier stone structure could belong to the 8th-9th century A.D. the present temple was probably constructed a few centuries earlier.

In the *Gaurī Śankara* [260] temple at Karsog, there are two stone sculptures of Pratihara period. In one of them the four armed *Vishṇu* is shown seated with the right leg hanging down. *Lakshmī* — the consort of the god — is shown seated over the left thigh of the god held by him with one of his left hands. The other left hand holds a *chākra*. The two right hands hold a *gadā* and a vase. *Garuḍa*, the mount of *Vishṇu* is shown seated below with hands folded together. The god has a raised cap-like *makuta* over his head and the halo behind the head of the god has the design of lotus petals. In the panel at the top five deities are shown seated, flanked by female attendants. Another image of *vishṇu* worshipped in the temple has identical features. The presiding deity of the temple is *Śiva* with his consort and two inscribed bronze images of *Śiva* and *Pārvatī* are installed in the temple.

The *Pārāśara Ṛishi* temple near Mandi is also a rectangular structure of pagoda type having three storeys. The ground floor and the first floor have square roofs with covering of slate pieces, but the topmost storey is covered with a conical roof crowned by a brass *kalaśa*. The temple also has a verandah, which serves as a *pradakshiṇāpatha*. The temple was built by Raja Ban Sen of Mandi in 1346 A.D.

Like the pagoda type of temples in Mandi region, the number of pentroof temples also is few and far between and this category includes *Mangroo Mahādēva* temple at Chhatri, which preserves beautiful wood carvings in its interior displaying scenes from the *Rāmāyaṇa* and the *Mahābhārata*. The temple of *Nārāyaṇa* at Hurang too preserves some wood carvings. Other temples of this category include *Ādi Purukha* temple at Dhiri, Mahnu Naga temple at Mahun and Kamru *Naga* temple at Kamrah.

The fort of Kamlah is one of the most interesting places in Mandi and is situated close to the Hamirpur border. It was founded by Raja Suraj Sen in 1625 A.D. According to a legend, a shepherd of the neighbourhood was grazing his flocks when he sat down beneath a tree on the top of the hill, where the fort was later constructed. As he sat idly, he chipped the tree with his axe and to his surprise milk gushed from the incisions he made. The milk fell on the spot a few feet away from the tree and as it touched the ground, a *liṅgam* arose therefrom. This, it is said, was the image of a *Siddha*. Speaking with a human voice, the image bade the peasent to tell the Raja that if he built his citadel close to the *liṅgam* he would conquer the territory around. Thereafter the Raja built a fort there, venerating as the guardian spirit the *siddha* to whom be owed the choice of the site. Thereafter the shrine of the *Siddha* was also built and he is revered by the people even to this day.

The temple dedicated to *Brahmā* is a square structure with outer walls made alternately of wooden beams and stone around the sanctum. This is a square sanctum having a *pradakshiṇāpatha* allround. The *maṇḍapa* has square wooden pillars supporting the roof. The temple has two square and one conical sloping roofs as at *Pārāśara Ṛishi* temple, but the rich surface ornamentation of the latter place is missing. A pair of curved brackets rise up from the floor of the upper storey upto its roof presenting an elegent appearance. A dozen visages of *Brahmā* are stored in the *Bhandar* located close to the main shrine. Pl. 162

Besides, the two *Nāga* temples at Mahun-Kharsog and Kamrah stand testimony to the prevalence of snake worship in the region.

Śikhara/Domed typed Temples, Mandi

Śakti Temples

	Description	Presiding Deity	Remarks
1.	Bhuvanēśvarī temple, Sari.	Bronze image of the Goddess.	Can possibly be dated back to the seventeenth century A.D.
2.	Jalpā Dēvī temple, Paddal, Mandi Town.	Stone image of the Goddess.	-do-
3.	Nawāī Dēvī temple, near Sarkaghat.	Nine armed stone image of *Durgā*.	Of seventeenth century A.D.
4.	Śitalā Dēvī temple, Purani Mandi, Mandi.	Metal image of the Goddess	-do-
5.	Syāmā Kālī temple, Tarna Hill, Mandi.	Black stone image of *Kālī* (*Tarnā Dēvī*)	Built by Raja Shyam Sen (1641-1679) A.D.
6.	Siddha Bhadra temple, Mandi.	Black stone image of *Kālī*.	Built by Raja Siddhar Sen (1684-1727 A.D.)
7.	Siddha Kālī temple, Sairi, Mandi.	*Kālī* in athropomorphic form.	-do-

While discussing the *Śakti*- temples in the district of Mandi, it may be pointed out that most of the temples existing at present belong to the medieval times. There is a possibility that the present structures were built over the remains of the earlier ones, which were destroyed due to numerous natural as well as man made causes. But this possibility, however convincing it may appear to be, can hardly be supported by any positive evidence. In Purani Mandi, however, one can have an idea of the *Śakti* temples of the ancient past. Indeed some of the people of Mandi did believe in *Saktism* and also built *Śakti* temples in expression of their faith. On the back of Riwalsar lake the temple of *Nainā Dēvī* was built by Suraj Sen in the seventeenth century A.D. which was destroyed in the earthquake of 1905. The temple of the goddess Bhavani at Sari and *Jalpā Dēvī* temple were

built in the seventeenth century A.D. Besides the *Śītalā Dēvī* temple at Mandi belongs probably to the same period.

The temple of *Nawāhī Dēvī* built at Sangol on the border of Mandi and Hamirpur, can also be dated back to the seventeenth century A.D. The image of Goddess *Durgā* enshrined therein has nine arms, earning her title of *Nawāhī-Dēvī* or the goddess with nine arms.

There are often interesting legends abut the genesis of the temple of *Nainā Dēvī* — which could be powerful *Śaktipitha* of the by-gone times. According to one of the legends *Śiva* after the self-immolation of *Satī* in the sacrifice of *Daksha* carried the body of his consort over his shoulders roaming about here and there. Then in order to pacify the lord, *Sani* and *Indra* stealthily entered the body of *Sati* and dismembered it piece by piece. Wherever any of the limbs of *Sati* was dropped, it was converted into a powerful *Śaktīpitha*. One of the eyes of *Sati* was believed to have been dropped at this place, earning it the name of *Nainā-Dēvī* .

One of the most impressive *Śakti* temples in Mandi is that of *Syāma Kālī* temple, located at Tarna hill. The temple is also known as the *Tārnā Dēvī* temple. Though the temple was built by Raja Syamā Sen in the seventeenth century A.D. the possibility of the place being the site of an ancient *Saktipītha* cannot perhaps be completely ruled out keeping in view some of the ancient remains still available in the temple. The foundation of the temple was laid by Raja Shyama Sen and later Raja Balbir Singh further improved its *garbhagṛīha*. According to a legend, Maharaja Ranajit Singh demanded that Raja Balbir Singh pay the annual tribute to the former at a higher rate, but the Raja refused to do so. The Raja was therefore taken prisoner and lodged in the Govindgarh prison near Amritsar. Depressed with this treatment at the hand of the Maharaja, Raja Balbir Sen prayed regularly to the goddess for his release. The goddess appeared to the Raja in the form of a small girl and gave him the desired solace. The Raja then resolved that after his release from the confinement he would inlay with gold the interior of the temple of the goddess, in the manner it was done at the Golden Temple at Amritsar. After his release, the Raja returned to his state, and started beautification of the temple. For this purpose he requisitioned the services of the craftsmen from Jaipur who beautified the *garbhagṛīha* with golden inlay work alternated by glass work.

The *garbhagṛīha* is of unique artistic importance and the temple represents dome type architecture with a *kalaśa* at the top. The temple is built over a high form inlaid with small marble pieces of different shades. The entire structure provides a spectacular appearance. The presiding deity in the temple is goddess *Kālī* whose image of black stone is enshrined therein. She has three faces which represent her three aspects viz., creation, tender care and destruction of the world.

Other *Śakti* temples of some importance are *Bhadrā* and *Siddha Kālī*, which date back to the 17th-18th century A.D.

Śikhara/Domed Temples of Śiva, Mandi

Description	Presiding Deity	Remarks
1. Pañcha-Vaktra temple, Mandi	Stone image of *Śiva*	Can be dated back to the 15th century A.D.

2. Trilokināth temple, Mandi	Life size stone image of *Śiva* and *Pārvatī* riding a bull	Built by queen of Raja Ajbar Sen i 1520 A.D.
3. Bhutanātha temple, Mandi	*Śivaliṅga* in black stone.	Built by Raja Ajbar Sen in 1526 A.D.
4. Ardhanāriśvara temple, Mandi	Stone image of the God.	Built by Kalesar Mian of Mandi in the 16th century A.D.
5. Batuka Bhairav temple, Mandi	Life size stone image of *Śiva* as *Batuka Bhairava.*	Built by Raja Siddha Sen (1684-1729 A.D.)
6. Śambhu Mahādēva temple, Paddal Mandi	*Śivaliṅga*	Built by Raja Siddha Sen (1684-1727 A.D.)
7. Balakanātha temple, Mandi	-do-	Can be dated back to the 18th Century A.D.
8. Sahibini Dvāla, Mandi	-do-	This is a *Panschayatana* type of temple.

Pañcha-Vaktra Temple

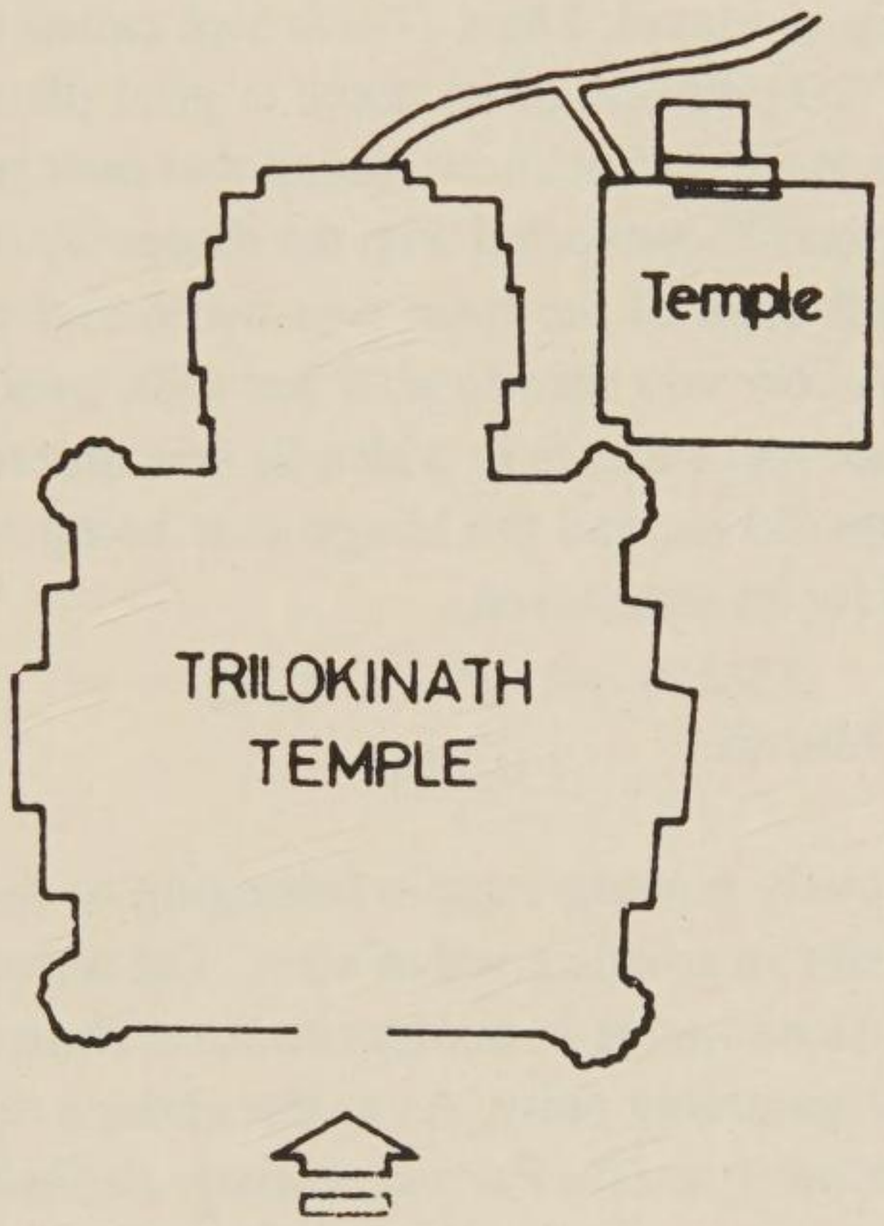
Śiva in Indian textual accounts is known as *Sadāśivāmurti*. In this form the lord has five faces which represent five aspects of *Śiva* viz. *Sadyojāta, Vāmadēva, Aghōra, Tatpurusha and Īśāna.* This form of *Śiva* combines in three *tattvas Āgamānta, Śaiva and Śuddha Śaiva,* of *Śiva* and has been depicted in Indian art as well, as a result of which several representations of this form of the god are found. A descriptive account of such images has been provided by Gopinatha Rao. The temple of *Pancha-Vaktra,*[261] at Mandi represents this form of *Śiva* whose image enshrined in the temple has five faces, four on the four sides, and one above, and ten arms. Pls. 188-89

The temple of *Pancha-Vaktra* is similar in design to the *Trilokinātha* temple at Mandi and the *maṇḍapa* is supported by four pillars, the bases of which resemble a rosette or lotus and the capitals look like flowerpots. The temple can be assigned a date in the 15th century A.D.

The temple also preserves a beautifully decorated stone image of *Śiva's* bull *Naṅdī*. It has an impressively designed back cover with carved necklace and is a unique specimen of contemporary art. Though the workmanship of this bull is superb as compared with that of the bull in the Manimaheśa temple, this happens to be of a later date. Pl. 190

Trilokinatha Temple

The temple of *Trilokinātha*, lord of three worlds, was built by Sultan Devi - the queen of Raja Ajbar Sen in 1520. This temple is located on the right bank of the river Beas. The main deity enshrined in the temple, which is a *Śikhara* type, is the life size image of three faced *Śiva* riding the bull *Naṅdī,* and consort *Pārvatī* to the left of the god. Another stone image of the same deity in the temple is worn out. The temple has at the entrance a *dvārapāla* standing on either side of the two pilasters. The capitals of the pillars have flotal and animal carvings. The trefoiled arch which is the characteristic of the Mandi` architecture rests over the two pillars. Though the stone carvings Pls. 191-96 D- 31



D -31 Ground Plan of Trilokinatha temple, Mandi.

on the pillars and ceiling of the temples have decayed, they still stand testimony to the excellence of the artitic skill which was applied in their execution. According to a school of thought, the Buddhist cult of Bodhisattva Avalokitesivara became popular as *Trilokinātha*, whom Hindus adored as *Śiva* as is done in the case of the temple of the *Trilokinātha* at Tunde in Chamba region. It may be recalled here that the worship of Avalokitesvara was introduced by Padma sambhava, a Buddhist Tantric teacher, in the area during the eight century A.D.

Close to the *Trilokinātha* temple there is rock over which images of long-tailed *Hanumāna*, holding a club in his hand has been carved. The monkey's face and body, which resembles a human body,is well proportioned.

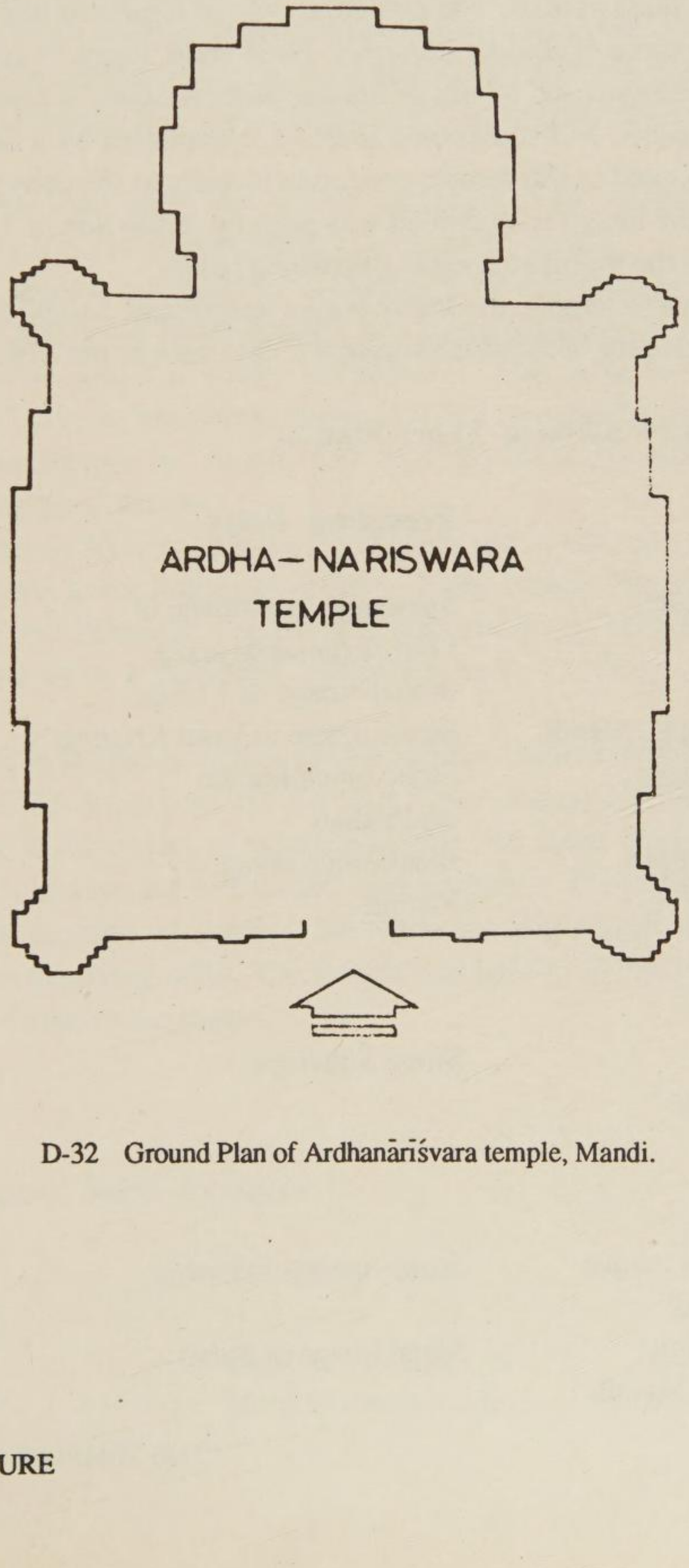
Bhutanātha Temple

There is an ancient temple in Mandi. Since *Siva* is also called the lord of *Bhūtas*, this temple adores the god in this form. The pinnacle of its dome is gold plated. The late Raja got the gate decorated with gold and silver, made in Lucknow, which was later presented to the temple.

There is an interesting legend[262] connected with the discovery of the image of *Bhutanātha*. In olden days the land on the left bank of the Beas was waste and the cattle of the neighbouring villages used to graze there. A cow was seen to pour her milk over a piece of stone fixed on this waste land. Raja Ajbar Sen once had a dream in which he was ordered by lord *Śiva* to excavate the spot under the stone. The Raja did so, and the image now being worshipped in the temple was discovered, and a temple built for its installation. PL. 195

Ardhanārīśvara Temple, Mandi

Though this is a compartively modern temple belonging to the seventeenth century A.D. it happens to be the finest one from an artistic point of view. The temple is dedicated to the *Ardhanā)rīśvara* form of *Śiva*, whose stone image in composite form showing the right half as male and the left half of a female, is the presiding deity. As to the genesis of the *Ardhanārīśvara* form of *Siva*, it may be stated, that according to *Śiva Purāna*, initially *Brahmā* could create only *Prajapatis* and felt concerned at the slow progress of creation because there were only males. He therefore contemplated on *Mahesvara*, who in order to inspire *Brahmā* appeared before him in the form of *Ardhanārīśvara*. According to the *Markandeya Purāna*, *Rudra* and *Vishnu* are the creators of the universe and they both combine to create the *Ardhanārīśvara* form of *Rudra*. In cosmic evolution the male and female principles are inseparable and are found together, which is the real import of *Ardhanārīśvara* or *Haryardha* form of *Śiva* . This form evidently signifies cult amalgamation for it emphasises the union of the two cults of *Śaivism* and *Śaktism* . The *Śiva* half is portrayed with knotted hair having a necklace of human skulls, a serpent, and a musical intrument in one hand and a *damaru* in the other. The *Pārvatī* half is shown wearing a diadem, an ear-ring and nose-ring. The main image is joined over a slate — on which the mounts of the deities, the bull in case of *Śiva* and lion for *Pārvatī*— are carved. The temple is ascribed to Kalesar Mian of Mandi but is incomplete. It consists of cella, porch and *Sabhāmaṇḍapa*. The carving throughout is rich and is of considerable artistic beauty. D-32



D-32 Ground Plan of Ardhanārīśvara temple, Mandi.

According to Goetz there are certain monuments which cannot be strictly classified in true sense of the term, but which belong to the 8th century. These include *Mamal Mahādēva*[263] temple near Suket, the ruins of Ark close to Bilaspur and the *Sandhyā Gāyatri* temple at Jagatsukh. This shrine, though comparatively of a much later date, has almost the same characteristics.

Batuka Bhairōn Temple

The images of *ghōra* or *ugra* from of *Śiva*, which are associated with any particular story highlighting his exploits are called *Bhairava*. These *Bhairavas* are consorts of sixty-four *Yōginī*. described in different Sanskrit texts. The particular type of *Bhairava* found commonly in Northern India is known by the name of *Batuka Bhairava*. He is nude, fierce in appearance with protruding fangs, rolling and round eyes and he has as his attributes a sword, a *khatvāṅga* a *śula* or a *kapāla* and wears wooden sandals, and sometimes is also accompanied by a dog. The image of *Batuka Bhairava* being worshipped in this temple conforms broadly to the above iconographical features. The temple in which the image is enshrined was built by Ajbar Sen in 1526 A.D. The interesting feature of the temple is the trefoil arch resting on fluted pillars. Pl. 194

The *Sambu Mahādēva* temple, the *Balakanātha* temple and *Sahibini Dvāla* temples at Mandi also come under the category of *śikhara* temples and date back to the 17th-18th century A.D.

Vaishṇava Temples of Sikhara Type, Mandi

	Description	Presiding Deity	Remarks
1.	Jagannātha temple, Mandi	Standing stone image of Lord *Jagannātha* and a bronze image of *Vishṇu*.	Built in 1650 A.D.
2.	Mādho Rāi temple, Mandi	Silver image of Lord *Krishṇa*	Built in1705.
3.	Narasiṁha temple, Suket	Stone block known as Pakhan.	Built in 18th century A.D.
4.	Ramchaṅdra temple, Mandi	Black stone image of *Vishnu*	- do-
Ṛishi Temple			
5.	Lomasha Ṛishi temple, Riwalsar	Stone *Śivaliṅga*.	-do -
Other Temples			
6.	Siddha Ganapati temple Soorakoti, Mandi	Stone image of *Ganēśa*.	Built by Raja Siddha Sen
7.	Sūraj Kund temple, Surendranagar, Mandi.	Metal image of *Sūrya*	Built by Guru Chand (1725-1728 A.D.)

Of the *Vaishnava* temples in *śikhara* style, it may be stated that the *Jagannātha* temple at Purāna Nagar, near Surendrangar could be the earliest temple in Mandi region. It is said to have been built in 1650 A.D. The temple is a deformed *śikhara* style and preserves a standing stone image of *Jagannātha*, besides a bronze image of *Vishṇu*. The next comes Madho Rai temple of Mandi which is dedicated to Lord *Krishṇa* and his image of silver holding a flute is installed in the temple as the presiding deity. The temple has an inscription over the image of *Madho Rai* (*Krishṇa*) the English rendering of which is given below:-

"*Bhīm* the goldsmith made this irreproachable image of the blessed discus-bearer, the Master of all the gods, *Sri Madhava Rāi* (i.e. *Krishṇa*) in the reign of Sūrya Sena the king, the destoyer of his rivals, the moon being in the lunar mansion Jivhya, in the year Arron (5) air (=0) prophet (=7) Jate (=1), on Thursday on the auspicious lunar day Arron (=5) the month Japas (i.e. Phalguna).[264]

This gives the date Thursday the 15th (lunar) day of Phalguna of the year 1705(i.e. A.D. 1648).

Having lost eight sons, Raja Suraj Sen had no successor to the throne. In despair he made over the state to god *Madho Rai* and administered it on the god's behalf.

In the town of Nagar, there is a temple dedicated to *Narasiṁha* form of *Vishṇu*. Interestingly no image of *Narasiṁha* is preserved in the temples as a presiding deity, but a globe shaped black stone stands enshrined therein, which is known as *Pakḥan*.[265] This image is not open for a general view of the public or the devotees, but is kept under lock and key and has to be viewed through a small hole. Ramachandra temple in Mandi, however, is the usual type of *śikhara* temple, enshrining a black stone image of *Vishṇu*.

Riwalsar is situated about 16 km south-west of Mandi and is believed to be the abode of the Sage Lomas, for whose sake, according to an account in the *Skanda Purana,* a lake was created with the waters of *Gaṅgā* and *Yamunā*. The place is held sacred by both the Buddhists and the Hindus. While the former have a Buddhist monastery here, the Hindus have a *Śiva* temple enshrining a *Śivaliṅga*.

Siddha Gaṇapati temple at Mandi happens to be another *śikhara* temple, which was built by Raja Siddha Sen (1684-1727 A.D.) and has the four armed image of *Ganēśa* as the presiding deity, whose stone image is the object of veneration here. He holds in his four hands a disc, a couch a club and a lotus. A mouse, his *vāhana* also appears below. The image has a severe look.

The *Surya* temple, on the bank of a tank at Sarendrangar near Mandi, has the standing image of four armed *Sūrya* as the presiding deity. The temple was built in 1725-28 A.D. and is a *śikhara* style structure commonly found in the region.

(9) Shimla Temples

Pagoda Type of Temples/ Śakti Temples

	Description	Presiding Deity	Remarks
1.	Hitēśvari temple, Hatkoti-Shimla	Eight armed image of *Mahishāsuramardinī*	Belongs to the 7th century A.D.

2.	Kālī temple, Nako	Image of the Goddess	Can be dated back to the miedieval times
3.	Rairemool Dēvī temple, Kadharan.	Image of the Goddess	-do-
4.	Ravatāna Dēvī Temple, Ravatan	-do-	-do-

Śiva Temples

5.	Śiva temple, Hatkoti	*Sivalinga*	Originally belonged the 7th century A.D.
6.	Śiva-Deol temple, Hatkoti	-do-	-do-
7.	Kotēśvara Mahādēva temple, Kot	-do-	-do-
8.	Mananesvara temple, Manan	-do-	This could be dated back to medieval times
9.	Siva temple, Jubbal	-do-	May belong to the medieval times.
10.	Mahesvara temple, Mahau	-do-	Built in 1895 A.D.

Vaishnava Temple

11.	Gopala temple, Shogi	*Rādhā Krishṇa* images.	Can be dated back to the 19th century A.D.

Temples of other Deities

12.	Kharan Dēvatā temple, Kharan	Metal mask	Could be placed in 17th-18th century A.D.
13.	Sholi Dēvatā temple, Sholi	*Śivaliṅga*	-do-

Śikhara Temples/ Śakti Temples, Shimla

1	Hitēśvari temple, Hatkothi	Brass image of the eight armed goddess Mahishāsuramardinī	Originally *Śikhara* type structure, subsequently provided with a pagoda type of roof by Raja Padam Chand of Jubbal.

Śiva Temples

2.	Śiva Deol temple, Hatkothi	*Śivaliṅga*	This temple too was initially a Śikhara temple built in the 7th-8th Century A.D. and subsequently provided with a pagoda type of roof.
3.	Śiva temple, Balag	-do-	Belongs to the 7th-8th Century A.D.
4.	Śiva temple, Brat	-do-	Together with other *Śikhara* type of temples belongs to 8th century A.D.
5.	Rudra temple, Balag	-do-	Belongs to the 9th-10th century A.D.
6.	Śiva temple, Rampur Bushaihr	Stone image of *Śiva Pārvatī*	-do-
7.	Śiva temple, Dabbas	*Śivaliṅga*	Could be dated back to the 17th-18th century A.D.
8.	Giri Gaṅgā temple, Kupar, near Jubhal	Marble images of Siva, *Kālī* and *Gaṅgā*.	There is a deformed *Śikhara* temple built by Rana Karamchand of Jabhal in 1849 A.D.

Vaishṇava Temples

9.	Ayodhyanātha temple, Rampur, Bushahr.	Brass images of *Rāma Lakshmaṇa* and Sitā	Built by Raja Kahari Singh in 17th century A.D.
10.	Badrinātha temple Rampur Bushahr.	Brass image of *Vishṇu*	Could be dated back to the 17th century A.D.
11.	Narasimha temple, Rampur Bushahr.	Brass image of *Narasiṁha*.	-do-
12.	Lakshmīnārāyana temple, Arki	Image of *Lakshmīnārāyaṇa*	-do-

Other Temples

1.	Dattātrtēya temple, Dattanagar	Copper image of the God.	Could be placed in the 7th-8th century A.D.
2.	Miniature temple, Hatkothi.	Deserted temple	-do-
3.	Sūrya temple, Nirath (Rampur Bushahr)	Stone image of *Sūrya*	Can be placed in the 8th century A.D.
4.	Abondoned temple, Brat	-do-	-do-
5.	Mahāvīra temple, Rampur Bushahr	Stone image of the God.	Could have been erected during medieval times.

Pentroof Temples
Śakti Temples

1.	Bhīma Kālī temple, Sarahan.	Metal mask besides images of *Kālī*.	Could belong to the 7th-8th century A.D.
2.	Durgā temple, Manan	Image of *Mahishasuramardini*	-do-
3.	Ādi Śakti temple, Kumarasain.	Metal mask	Could belong to the 12-13th century A.D.
4.	Aśtabhujā temple, Dharoch	Metal mask	-do-
5.	Chambī Dēvī temple, Brecon	Image of Goddess	Could belong to 14th century A.D.
6.	Chhatrēśvari Devi temple, Nirath	Four armed stone images of goddess Durgā.	-do-
7.	Durgā temple, Jhina	-do-	-do-
8.	Khadāsānā Dēvī temple, Deothi	Image of the Goddess	Belongs to 17th century A.D.
9.	Kīarī Dēvī temple, Kiari (Kothhei)	-do-	-do-
10.	Manasā Dēvī temple, Chorna	Metal mask	-do-
11.	Duṇḍī Dēvī temple, Dhabas	-do-	-do-
12.	Shārī Dēvī temple, Shari	-do-	-do-
13.	Pīrī Dēvī temple, Purana Jubbal	-do-	-do-

14.	Tiālī Dēvī temple, Tiali	-do-	Could belong to the 18th century A.D.

Śiva Temples

1.	Śiva temple, Balag	*Śiva* image	Could be a 17th century A.D. structure.
2.	Dhanēśvara Mahadeva temple, Khapu	Metal image of *Śivaliṅga*	-do-
3.	Mahēśvara temple, Mushrana	Metal mask and *Śivaliṅga*	-do-

Other Temples

1.	Bijata Dēvatā temple, Sarahan	Metal image and mask.	Can be dated back to the medieval times.
2.	Baindra Dēvatā temple, Bachhonchh	Metal mask	Can be placed in the 18th-19th century A.D.
3.	Banara Dēvatā temple, Thaṇa	-do-	-do-
4.	Banthar Dēvatā temple, Janog	-do-	-do-
5.	Bashaharu Dēvatā temple, Pashoda	-do-	-do-
6.	Dhana Dēvatā temple, Bihar	-do-	-do-
7.	Dhunu Dēvatā temple, dalan	-do-	-do-
8.	Jakha Dēvatā temple, Gagrani	-do-	-do-
9.	Kanara Dēvatā temple, Pujarli	-do-	-do-
10.	Nārāyaṇa Dēvatā temple, Jabbal	-do-	-do-
11.	Pahasi Dēvatā temple, Rohal	Stone image	-do-
12.	Pāṇḍava temple, Masli	-do-	-do-
13.	Paraśurama temple, Rampur, Bushahr.	Metal mask	-do-
14.	Rathi ka Banar temple, Barhal	-do-	-do-

15.	Ravandu Dēvatā temple, Devidhar	-do-	-do-
16.	Shikru Dēvatā temple, Jorna	-do-	-do-
17.	Shingal Dēvatā temple, Jorna	-do-	-do-

Nāga Temples

1.	Gōlī Nāga temple, Pujarli	Nāga image	-do-
2.	Nāga Dēvatā temple, Chadara	-do-	-do-
3.	Pañchanāga temple, Janglik	-do-	-do-

Cave Temple

1.	Śiva cave, Sharian, Jubhal	Śivaliṅga

Shimla region, like other parts of Himachal Pradesh, has many important temples scattered all over the district. The district has a rich cultural heritage preserved in the form of temples pentroof, pagoda and *śikhara* in style besides sculptures, bronzes, frescoes and wood carvings. These artifacts of the bygone days are scattered throughout the district, but the main centres of importance are Hatkoti, Jubbal, Brat, Arki and Rampur, Bushahr etc. The archaeological site of Hatkoti has however, its own attraction. Situated to the right of the confluence of Biskutti and Pabar streams, Hatkoti is a place of great autiquity. Besides the numerous temples made in stone and wood, one can find there traces of Buddhist establishments as well. Possibly before becoming a place of importance for the Hindus, the site was known for its Buddhist institutions, which have currently become extinct, leaving their traces scattered here and there.

Because of the numerous Hindu temples at Hatkoti, spread over an area of nearly five kilometres, the place has been known as the valley of temples. These temples have a distinctive characteristic of their own and are masterpieces of Jubbal art and architecture. These architectural motifs and designs so abundantly displayed in the religious edifices appear to have been developed by the local artisans who projected their artistic skill and creative genius in the shaping of these temples. The dressed stone structural designing and the impressive carvings over the exterior of the temple still stand testimony to the excellence in their skill these unknown artists had achieved.

Evidently Hinduism had substituted the earlier Buddhist faith in the region possibly by about the early medieval times because the antiquities of the temples at Hatkoti cannot be stretched beyond that period.

There are two types of structures at Hatkoti viz. stone *śikhara* type and pagoda type of wooden structures. Of these the pagoda type of wooden structures are the *Hitesvari Dēvī* temple and *Śiva-deol* temple there. Both of these temples were originally *śikhara* type of structures, but subsequently, after decay of the original temples, the pagoda type of roofs were provided to them.

The temple of the goddess *Hitēśvarī Dēvī* at Hatkoti is a beautiful pagoda type of structure, built over a rectangular platform, having access by a few steps. The upper part of the temple is wooden structure, with stone walls raised over the platform and provided with a pagoda type of roof. The temple is dedicated to the goddess *Mahishāsuramardinī*, whose beautiful image with a decorative *tōrṇa* is installed in the temple. She is eight armed and is in combat with the *asura* who
Pls. 163-64 is emerging in human form out of the severed neck of the buffalo and the trident of the goddess stands pointed at him. The lion mount of the goddess also joins the fray from the right. In her four right hands she holds a sword, a *chakwt* trident and an arrow, while in her four left hands, she holds a sword, a bell, a disc, a bow and the *asura's* head. She wears an upraised *mukuta* and has on her person the usual ornaments. On the *tōrṇa,* she is flanked by a standing and a seated female deity on either side. The image is 1.22 metre high and belongs to the seventh century A.D. It could thus be one of the earliest images of the goddess in the region, comparable with those of the *Lākshnā Dēvī* at Brahmaur and *Sakti Dēvī* image from Chhatrari. Over the *simhāsana* of the image there is an inscription, which has not been deciphered. The goddess's dealing with he demon in buffalo form, corresponds to the description of her encounter with *Mahiśāsura* as described the in the *Dēvī Māhātmya* of the *Markandeya Purāṇa.*

In another image in the same temple, the goddess has ten arms and stands over the buffalo demon in *ālīḍha* posture, placing her right foot over the kneeling buffalo. The *Chakra* of the goddess has already half pierced into the right side of the buffalow, while she is forcefully piercing the trident into the buffalo's back. The *asura* in human form is emerging out of the neck of the buffalo, whose head is held by the goddess in one of her left hands. In her five right hands she holds a drawn sword, a *chakra,* a *vajra,* a trident besides the buffalo's tail; the right hands hold a bell, a disc, a bow, *asura* in human form, while the fifth hand is in *tarjanī mudrā.* The lion mount of the goddess attacks from the right the buffalo, who is already subdued. The goddess has an ornamented head dress besides ear-rings, bangles and anklets as ornaments on her person. The oval halo behind the head of the goddess is in the lotus pattern. Curiously enough, the top of the image projects a deity holding a *vajra* in the right hand, on either side of the top corner. This is one of the most impressive images which projects the goddess moving with great force. She has scanty garments on her body which include a scarf used as a bodice besides the lower garments. Her eyes are inlaid with silver.

Other *Śakti* temples in pagoda style include the *Kālī* temple at Nako, Rairemool Dēvī temple at
Pl. 165 Kadharan and Ravatana Dēvī temple at Ravatan. Of these two, the former is a column like structure built over a high square column of dressed stone masonry with a wooden superstructure

built over it. The access to the temple is by means of a wooden stair case. The temple preserves beautiful wood carvings.

Of the *Śiva* temple in pagoda style, the one at Hatkoti could be the earliest. This temple too, like the Hitesvari temple of the place, was originally a *śikhara* style of structure, which was subsequently reshaped, after the decay of the earlier structure, into a pagoda type of *Saiva* shrine. Besides a *Śivaliṅga* the temple has preserved stone images of *Vishṇu*, *Lakshmī* and *Ganēśa*. The *liṅga* installed inside the *garbhagṛiha* of the temple is of colossal size and the present entrance could not admit it inside. Evidently the *Śivaliṅga* was installed before the construction of the temple. The temple has artistic wood carvings displaying various deities. Besides there are other sculptures which appear in the temple niches on its exterior. Other *Śiva* temples of importance coming under the category are *Kotesvara Mahādēva* temple, Kot, *Mahāśiva* temple at Mahasu,*Śiva* temple at Jubbal and *Manenasvara* temple at Manan.

The *Kotesvara* temple is a magnificent structure dedicated to *Śiva* who is represented there in the form of *Śivaliṅga*. According to a legend about the temple, both *Umā* and *Mahēśvara* used in the ancient times to reside at a place on the bank of the river Pabar. Consequent to a row between *Umā* and *Mahēśvara* both the divinities assumed violent forms. This brought considerable suffering to the local people. A Brahmana boy, however, captured *Śiva* and his *yoginīs,* lodged them in a pot, sealed its mouth, and approached the river to throw the pot in to it. On the way, the boy had an accidental fall, and his earthen pot was broken and the *yoginīs* were freed. The *yoginīs* jumped over the hills of Tikkar and Kheksu. The people of the place welcomed them and built two temples for them, which were subsequently known as *Kacheri Mātā* and *Kshuṁbā Mātā*.

Rudra-Mahēśvara, on the other hand crossed over to Kumarsain and the people of the place built a temple for the god, which was later on known as *Kotēśvara Mahādēva*.

The *Mananēśvara* temple at Manan is also a wooden structure built over a high stone platform of dressed stone. The temple preserves beautiful wood carvings and access to it is by means of a wooden stair case. According to a legend a Brahmana girl, when she was still a virgin, gave birth to two snakes, which were put by her in two separate pots and both of them were regularly fed with milk by the girl. Once the mother, in the absence of the girl, found that in the pots there were two snakes. She therefore put fire into the pots. While one of the snakes was burnt alive the other one escaped in to a milkpot. When the milkpot was searched, an image was discovered in place of the snake. Grieved by the fate of the snakes the girl ended her life. The Brahmana in disgust left his house with the image found from the milkpot. He went to Sirmaur [268] whose Raja was without a son. The Brahmana promised to bless him with a son provided the Raja gave away his first son to the Brahmana. The conditions was accepted and after some time the Rani gave birth to twin boys, one of whom, according to the agreed condition, was handed over to the Brahmana with the land of Manan village. The Brahmana then built a temple at Manan enshrining the image of *Śiva* which was later known as the *Mananēśvara Mahādēva*. Pl. 166

In the *Vaishnava* temples of pagoda type, the Gopal temple at Shogi deserves attention. This temple is located nearly six km below the village of Shogi on the Shimla-Kalka Road. It is dedicated to *Rādhā* and *Kṛishṇa* and was built in 1820 A.D. The walls of the temple are painted with legends from *Krishna's* life. These frescoes are of superb workmanship, though they have

suffered by the ravages of time. Another outstanding feature of these murals is that their columns blend gently with each other and do not stand out in harsh contrast.

The murals depict the exploits of *Kṛishṇa* during his childhood, his march to Kurukshetra as a charioteer of Arjuna, *Rādhā* and *Kṛishṇa* holding each other's hands, reclining besides a cow. Besides the scene from *Rāmāyana,* of other deities like *Vishṇu* and *Ganēśa* have also been painted. In certain panels the legends relating to *Śiva* and *Pārvatī* have also been painted. The most impressive of all the frescoes is the goddess *Mahishāsuramardinī*[269] who appears in her *ugra* form engaged in the act of killing *Mahishāsura* the buffalo demon.

Of the prominent pagoda type of temples of other deities, mention may be made of the Kharan Dēvatā temple at Kharan, wherein the presiding deity has been a metal mask, while the Sholi Dēvatā temple at Sholi has a *Śivaliṅga* installed inside it. Of special interest in the *Śiva-Deol* temple at Hatkothi, is a stone sculpture of *Vishṇu* and *Lakshmī* seated over *Garuḍa.*[270] The four armed *Vishṇu* holds in his hands his usual attributes, viz. a *śankha*, a *chakra,* a *gadā* and a lotus. The sculpture is profusely ornamented.*Vishṇu* is seated on*Garuḍa* with *Lakshmi* is seated over his left thigh. Extreme delicacy has been shown in the seating arrangement, because, the right foot of *Vishṇu* and left foot of *Lakshmi*īare shown hanging down resting over lotuses, each appearing on either side of the *Garuḍa*. *Garuḍa,* on the other hand, is kneeling with his folded hands looking at *Vishṇu* the lord, who wears a *Kirīta-Mukuta* and other ornaments like ear-rings, necklaces anklets and armlets. The image can safely be placed in the 8th-9th century A.D. Another image of *Vishṇu* [271] present the god in a standing position, holding the usual attributes in his four hands. He is flanked by *Āyudhyapurusha* and *Chakrapurusha* besides female figures probably of *Śrī* and *Lakshmī*. He wears a *kirīta-makuta* and *vanmālā* — long garland of undecaying flowers — besides other ornaments.

Regarding the *śikhara* type of shrines in Shimla region, it may be stated that most of these temples are located at Hatkothi, though such temples can be found at other sites as well, which include Brat, Balag, Rampur, Bushahr and Nirath. The *Śakti* temple at Hatkoti known as *Hitēśvarī* temple was originally built in *śikhara* style and subsequently provided with a pagoda type of roof, has been discussed under the pagoda type of temples, in the foregoing account together with the *Śiva-Deol* temple, Hatkothi, which was also a *Śikhara* type of structure in the beginning but was in later times provided with a Pagoda type of super structure because of the decay of the earlier structure. There are three *śikhara* style of temples at Brat dedicated to *Śiva* two of which are on the right bank of the Bishkuti rivulet and the third is located on the left left bank:

Of these three, the temple at the left bank is the most attractive and is dedicated to *Śiva.* Besides a *Śivaliṅga,* the temple also preserves a beautifully carved stone image of *Durgā.* The entrance of the temple is from the river side and the doors have beautiful carvings. On its facade the figure of dancing *Śiva* has been carved which is 90 centimetres tall. This eight armed *Śiva* has a graceful appearance. The dancing posture has symbolical meaning as well. The body of *Śiva* is believed to represent the sky (*ākāśa*) while his eight arms represent eight quarters. Two miniature figures appearing over the lower corners of the panel probably represent the musicians providing rhythmic notes for the dance. Stylistically the figure of *Natarāja* could belong to a date earlier than the Pratihara period. The temple also has floral and geometrical designs and other motifs like the

kīrtimukhas, lotus, swans and *pūrṇaghatas*, carved on hard granite stone which display master craftsmanship. In the niches on the exterior of the temple, the images of other deities like *Durgā*, *Ganēśa* and *Vaishṇavī* have been depicted, some of which have considerably decayed.

Of other *Śiva* temples in *śikhara* style, mention may be made of the *Śiva* temples at Balag, Dabbas near Sarahan, Rampur[272] Bushahr and the Giri Ganga temple at Kapur near Jubbal. The *Śiva* temple at Dabbas, however, is a pyramidal type of structure of stone and slates. The temple is built in masonry of dressed stones, and at every coarse of masonry slates have been provided in such a manner that the lowest coarse has the maximum of them while at the top their number is the minimum. The front of the temple too is built in coarse stone masonry. The Harasang Devata temple is located at the highest point of the Harsang Dhar running northward to the Sutlej, on the boundary of Baghal and Bhajj. The *Bara deo* temple at Baridhar is located at the confluence of the Gambhar and Jal streams while *Duhgli Dēvatā* temple is located over the peak of Dhaula Dhar. All these temples are also dedicated to *Śiva*. **Pls. 167-79 181-82**

Vaishṇava shrines in Shimla region belong to a later period though the presence of a *Vaishṇava* shrine at Hatakothi could also be traced from the numerous *Vaishnava* images found in the temple of *Śiva* at Hatkothi. "There are several unfinished sculpture, stone pieces of gods and goddesses lying in the temple. These are of *Vishṇu, Vishṇu* and *Lakshmī* riding *Garuḍa*, *Durgā* and *Gaṇēśa* and so on. The images of *Vishṇu* are beautifully carved out and are well ornamented pieces of sculpture. It appears that at some time there must have been a big structure dedicated to *Vishṇu* which has now disappeared. The people may have removed the idols from the ruins and placed [273] them in the *Śiva* temple." Besides, the sculptures of *Vishṇu* belonging to the early medieval times have already been described in the account on pagoda type of temples. Of the *Vishṇu* temples of later period, mention may be made of the *Badrīnātha* temple at Rampur Bushahr.

Besides the *Vishṇu* temples, edifices dedicated to other incarnations of *Vishṇu* are also available in the area. The *Ayodhyanātha* temple at Rampur Bushahr needs to be mentioned in this connection. A *śikhara* type, the temple has a *maṇḍapa* which preserves beautiful wood carvings displaying scenes from the *Bhāgvata Purāṇa* and *Rāmāyaṇa*.[274] The temple is believed to have been built by Raja Kehari Singh in 17th century A.D. Some of the panels besides the floral patterns also depict dancing scenes; in another panel a sage having a long beard is performing penance, seated cross legged, holding a rosary in the right hand, placing his left hand over the left knee. A crowned monkey is moving a *chaurī*, held in his right hand, upon the sage. Behind the monkey two human figures are engaged in a duel. To the right of the sage is a standing female holding a vase (?) in her raised right hand and next to her is four armed *Vishṇu* who holds a *chakra* and a lotus in his upraised left and right hands. In his lower left hand he holds a club and with the lower right hand he holds the hair of a fallen human figure. The wooden columns of *maṇḍapa* too have beautifully carved motifs. The wooden capitals of the columns project different animals on four sides. The Jakholi temple at Arki is a triple shrine of *śikhara* style placed side by side, with an *āmalaka* and *kalaśa* crowning each one of the structures. The main temple is dedicated to *Lakshmīnārāyaṇa* and is enclosed by a thick stone masonry wall with an entrance on one side. **Pl. 180**

Though these are comparatively smaller structures, their execution is fine and could possibly be placed in the seventeenth century A.D.

In addition to the *Śiva*, *Śakti* and *Vishṇu* temples in the Shimla region, temples of other religious deities are also found. One of them is *Dattātrēya* temple at Dattanagar. The god *Dattātrēya* is believed to be an incarnation of *Vishṇu*. According to *Matsya Purāṇa* (ch. 47 v.46) *Vishṇu* was born seven times among men because he was cursed by *Bhrigu* for killing his wife, the mother of *Śukra*. The seven incarnations referred to in this context are "*Dattātrēya* (2) *Jamdagnya (Parśurāma* of the race of *Bhrigu*) (3) *Māndhātā* (4) *Rāma* son of *Daśratha* (5) *Vēdavyāsa* (6) *Buddha* and (7) *Kalkin*. In certain texts *Hari Hara-pitāmaha* combined together are conceived as *Dattātryēya*. The *Rupamaṇḍana* prescribes for *Dattātrēya*, four faces, six hands and a single body, made to stand on a *pītha*. The right hands should hold an *akshamālā*, a trident and a *gadā*, while the left hands should be made to hold a *kamaṇḍalu*, a *khatvāṇga* and a *chakra*. The six attributes carried in hand by *Dattātrēya* stand for the composite form of the three Hindu deities *Brahmā*,*Vishṇu* and *Śiva*. According to *Mārkaṇḍēya Purāṇa* — a Brahmana named Kauśika was suffering from leprosy, but had a devoted wife who served him as if he was a deity. One *Ani-Māṇḍavya* — sage cursed the leper Brahmana to die before the next sun rise. The chaste wife of the leper stalled the rising of the sun by the power of her chastity and the sun did not rise for many days. Upset by the continuous spell of darkness, the gods approached *Anusūyā* — the wife of the famous sage *Atri* and requested her to pacify the leper's wife. On being approached by *Anusūya* the leper's wife agreed to allow the sun to rise, provided her husband was saved from the threatened death. This was done and the leper's wife received a boon that all the three gods—*Brahmā*, *Vishṇu* and *Śiva* be born to her as her sons. They were so born and *Dattātrēya* was an incarnation of *Vishṇu*.

The copper image of the god enshrined in the Dattātrēya temple conforms broadly to the iconographical features prescribed in the texts.

The *Sūrya* temple at Nirath has its own importance, because this is the only temple dedicated to Sun God available in the region and stands testimony to the prevalence of the Sun-worship in the early medieval times there. The *Mahāvīra* temple at Rampur Bushahr dates back to the late medieval times, the *Paraśurāma* temple at Nirmand preserves a copper plate grant of 630 A.D.

Pls. 183-84

The *Bhīma Kālī* temple at Sarahan is a rectangular structure with a sloping roof and is dedicated to the goddess *Kālī* whose two large metal images are preserved in the temple. This is quite an ancient temple possibly dating back to the 7th-8th Century A.D. Surrounded by the snow clad mountains, the temple is located at a picturesque spot and attracts visitors from afar. Besides the pent proof structure there is another pagoda type of structure built over the raised platform of dressed stone masonry.

Like the temples of *Hitēśvarī Dēvī* and *Śiva Deol* at Hatkothi, the *Deol Durgā* temple at Manan near Shimla, is the indigenous Pahari temple, built over an earlier structure of considerable antiquity. The remains of an earlier temple, possibly of Pratihara period, lie heaped close to the temple entrance which include carved architectural stone slabs and various deities like *Vishṇu* seated on *Garuḍa*. These remains stand testimony to the grandeur the temple had once enjoyed in the by-gone times. The temple indeed displays the Pahari style of architecture. The temple is dedicated to the goddess *Mahishāsuramardinī* whose image is installed in it as the presiding deity.

Pls. 185-86

The temple is a wooden structure with two storeys and a pentroof. It preserves beautiful wood carvings which portray high degree of the artistic skill applied by the artist in carving out the floral pattern and images of deities. The temple indeed is an exhaustive specimen of wooden architecture of the region. The *Ādi Śakti* temple, at Kumarasain and *Astabhujā* temple at Dharoch have metal masks as objects of worship, while the *Chuṁbī Dēvī* temple has the image of the goddess for worship.

The *Chhatrēśvari* temple at Nirath, though a pentroof structure, has interesting wood carvings besides the four armed image of the goddess. In one of the panels on wood, *Śiva* and *Pārvatī*[275] have been shown standing over the bull decorated with a saddle. The head of *Śiva* is proportionately bigger in relation to his body. *Śiva* holds a stick in his right hand and *Pārvatī* with the left one. In addition to this, a wooden image is shown seated over the bull while *Parvati* stands erect with folded hands. Both the hands of *Śiva* are broken. Another interesting image in the same temple is that of a *trimukhī*[277] *Śiva*. *Śiva* has in this case, three heads. The main face is quite large in size, while the other two, one each on either side of the main head, are far smaller in size. The central face has the entangled *jatās* over the head, and thick necklaces in three rows. All the three faces wear ear-rings, and a serene smile. The trident is placed with its fang touching the left knee, while the right hand rests over the right thigh. *Nandī* is shown seated in the front. The doors of the temple are also carved in wood. The door frame has the image of eight armed *Durgā*[278] seated on the lion carved on it. In her four right hands she holds a sword, a *śaṅkha*, a disc and a bow with arrow. In the right hands she holds a *khatvāṅga*, a club: the attributes of the remaining two hands are not clear. She wears a raised *mukuta* and long earrings. Other carvings on the door frames include two females carrying water vases on their heads, *Krishṇa* playing the flute etc., besides other floral patterns. Also of the same importance are the *Durgā* temple at Jhina, *Khadāsanā Dēvī* temple at Deothi, *Kiārī Dēvī* temple at Kiari, *Manasā Dēvī* temple at Ghorna and *Duṇḍi Dēvī* temple at Dhabas. There are numerous temples at Jhina which are dedicated to goddess *Durgā* in various forms. The *Duṇḍi Dēvī* temple at Dabbas has a spherical roof. The *Pīrī Dēvī* temple at *purāna* Jubbal has several storeys and preserves wood carvings.

In the pentroof *Śiva* temples, mention may be made of the wooden temple at Balag, which has a *maṇḍapa* in the front and portrays exquisite workmanship and artistic skill. Though the wooden planks have frequently been replaced, the temple still preserves its ancient character. The *Śiva* temples of *Dhanēśvara Māhādeva* at Khapu and *Mahēśvara* temple at Mushrana are the usual type of *Śiva* temples having pentroofs.

In the group temples of pentroof dedicated to other deities, the *Bijata Dēvatā* temple at Sarahan is remarkable for its picturesque surroundings of magnificent deodar forests and Chur peak clad with snow. The temple has god *Bijata* as the presiding deity. It has two rectangular buildings, the lower portion of which is built in wood and stone masonry i.e. alternating layer of these structures is exclusively made of wood, with slate covered roofs of both the structures arranged in a slope. Wooden planks cover the eaves of the roofs. The fronts of the roofs are decorated with beautifully carved wooden fringes. The temple has a beautiful wooden verandah with galleries and balconies besides the covered verandahs serving as the *pradakshṇāpathas*. The whole woodwork has been carried out in a nailless frame work which is characteristic of the hill architecture. The doors and

niche frames have beautiful wood carvings including circular geometrical patterns and floral designs, besides human and animal figures. The *Baindra Dēvatā* temple at Bachhonchh, has an inscribed mask consecrated as the presiding deity. The deity has several other temples in the Shimla hills. The *Bāner Dēvatā* temple at Thana has a four tier roof while the *Bathuka Dēvatā* temple at Janog and *Bashahru Dēvatā* temple, at Pashada preserve attractive wood carvings. In the *Dhanu Devata* temple complex at Bihar near Shimla, there are three temples with a pentroof and a small pagoda type of structure provided to it. The temple is built over a raised dressed stone plantform with a stone wall enclosing it with an entrance door and is perched in the natural surroundings of tall pinewood trees providing a majestic environment. The *Jakh Dēvatā* temple at Gagrani is a structure without much significance. The *Kanēra Dēvatā* temple at Parjali appears to have been built over the remains of an earlier structure. The *Pāṇḍava* temple at Masli is a structure of many floors and preserves fine wood carvings. The most attractive figure of the temple is the stone sculpture of *Bhīma*, one of the five *Pāṇḍava* brothers.[279] He is shown seated with his left hand placed over the raised left knee. In his right hand he holds the cup and three cups are lying in the front. He has well arranged hair, and the locks of hair are falling at the back. He has long moustaches and wears ear-rings bedecked with pearls, besides beaded necklace, armlets and anklets as ornaments. He has a dagger tied to his left side. The temples of *Nārāyaṇa Dēvatā* at Jubbal, *Pahasī Dēvatā* at Rohal, *Parśurāma* at Rampur Burshahr, *Rattīka Bānar at* Barhol, *Ravēndu Dēvatā* at Dēvīdhar, *Shikru Dēvatā* at Jorna and *Shirigul Dēvatā* at Jorna, also come under the pentroof temples in the region.

Besides the Golinaga temple at Pujarli, *Nāga Dēvatā* temple at Chadara and the Panchanaga temple at Janglik are some of the numerous temples dedicated to serpent worship in the hills.

(10) Sirmaur Temples

Pentroof Temples / Śakti Temples

	Description	Presiding Deity	Remarks
1.	Jvālā Mukhī temple, Lana Rawana	Image of the Goddess	Could belong to the 17th-18th century A.D.
2.	Nagar Kōtī Dēvī temple, Shaya Pajota	-do-	-do-
3.	Nagarkōtī Dēvī temple, Delhan	-do-	-do-
4.	Bhatrī Dēvī temple, Bisnana	-do-	-do-
	Laī Dēvī temple, Lai Hills	-do-	-do-

5.	Dēvī Bhangian temple, Dhar	*Śivaliṅga*	-do-
6.	Lā Dēvī temple, Nagla Toka	Image of the Goddess	-do-
7.	The Goddess at Tilokpur	-do-	Built in 1874 A.D.
	The Goddess at Belgi	-do-	Could belong to 19th century A.D.
8.	Nainā Dēvī temple, Baila	-do-	-do-
9.	Dēvī Kunnī temple, Dudan	-do-	-do-

Temple of Ṛishis

10.	Paraśurāma temple, Jamla	Brass image of the deity.	Belongs to the 17th-18th century A.D.

Other Temples

11.	Bijata Dēvatā temple, Deona	Brass image of the Deity.	-do-
12.	Bijata Dēvatā temple, Bandal.	-do-	-do-
13.	Bijata Dēvatā temple, Manal	-do-	-do-
14.	Mahasu Dēvatā temple Sion.	-do-	-do-
15.	Shirgul Dēvatā temple, Manal.	-do-	-do-

Śikhara type / Śakti Temples

16.	Bāla Sundarī temple, Tilokpur.	Marble image of the Deity	Built by Raja Dip Prakash of Sirmaur in 1573.
17.	Kālī temple, Nahar	Bronze image of *Kālī*	Built in 1730 A.D. Pl. 109
18.	Katāsanā Dēvī temple, Uttan Wala Bara Ban.	Image of the Goddess	Belongs to 18th 19th century A.D.

Śiva Temples

19.	*Śiva* temple, Mangarh	*Śivaliṅga*	Belongs to the 9th -10th century A.D.
20.	*Śiva* temple, Pasea tank, Nahan.	-do-	Could belong to the 16th-17th century A.D.
21.	*Śiva* temple, Rainital, Nahan	-do-	-do-
22.	*Śiva* temple, Sivpuri Nahan	-do-	-do-

Vaishṇava Temples

23.	Jagannātha temple, Nahan	Stone image of *Vishṇu*	Built by Raja Mahi Singh in 1681 A.D.
24.	Lakshmīnārāyaṇa temple, Nahan	Image of *Lakshmīnārāyaṇa*	Built by Raja Bhup Singh in 1708 A.D.

As in the other parts of the state, *Saktism* is one of the popular faiths of the region and several temples dedicated to her in one or the other form are found all over Sirmaur. Of these mention may be made of the temple of *Jvālāmukhī* at Lana Rawana. This does not appear to be an ancient temple.

The goddess *Nagarkōtī* stands enshrined in the religious edifices at Saya Pajota and Shrauli. According to a legend, the *Pāṇḍavas* on their way back from *Kailāśa* to Kurukshetra, stopped at Saya Panjota and built a temple there for the goddess. The temple faces south. Sapara is also connected with the cult of *Nagarkōtī Dēvī* and the place is of peculiar sanctity. The temple of *Nagarkōtī Dēvī* at Delhan, is known as *Dalhan Dēvī*. There is a shrine of *Bhutī Dēvī* at Bis-Nana, who is believed to have been brought from *Badrīnātha* and *Kedārnātha*. The temple of *Lā Dēvī* is believed to have been built by a notorious dacoit of his time named Bara Rangar and it stands over the peak of the Lai hill. The goddess *Naina Dēvī* is a popular deity in the village of Baila but no exclusive temple is assigned to her and her images are enshrined at the residence of a Brahmana. The original image of the goddess when it was brought from Keonthal was placed at the residence of the Brahmana and thereafter many more images were added to the company of the presiding deity. Currently there are several images of the goddess of different heights in the 30-40 cm. range. The main image has four hands and a canopy of silver over the head and wears a necklace of silver coins and other silver ornaments. There is also a silver palanquin in which the goddess is installed. The temple of *Lā Dēvī* is located in a forest near Nagla Toka and is of considerable[280] antiquity, but the date of its construction cannot be ascertained with confidence. Interestingly, she is the deity of not only the Hindus, but also the Gujars - who are a nomadic

Muslim community. By about the 1875 A.D. the people of Bhoj Bagja proclaimed the appearance of a goddess of Tiokpuri at Shakur and a temple was built in her honour.

The goddess at Kawag on the Dhar of that name is worshipped by the Brāhmaṇa community of the locality. The temple in which the goddess is enshrined seems to be of considerable antiquity, but has been without a roof for long. The goddess at Balgi is known under the same name and is also known as *Simlāsana*. The goddess *Kudin* has an abode in the temple at Dudan in Pachhed Tehsil. A legend describes her to be the daughter of Raja Suraj Parkash of Sirmaur, who was blind and lived in Neri Jagila. Once the Raja refused to pay the increased amount of tribute to the Mughal emperor at Delhi, as a result of which the royal armies attacked Sirmaur from Dehra Dun side. The Raja's army was commanded by his daughter, who fell in the battle. The priest of the royal family at Sirmaur brought the head of the princess to Dudan and had it enshrined in a temple, especially built for the purpose. According to another legend the princess fell in the attack of the armies of Delhi and after her death, she revealed to the royal priest that she could be found at a particular place. But when the priest approached the prescribed spot, he found there an image which is currently enshrined in the temple.

Bijai is another local goddess who stands enshrined in a seven storyed temple at Batrol, where her brass image is worshipped. The goddess *Ghitrialī*too has a temple at Panjahan in Reinka Tehsil and is closely connected with the cult of *Bijata*. A legend connected with the construction of the temple states that a certain Kanel Chieftain, Bijai by name, lived in the village of Tatwa. Once he came to Panjahan with eighteen of his followers, to attack his enemies at Dhar. When the assailants reached Dhar, they suddenly became panicky and fled homewards. On reaching Bhaluna near Dhar, they came across some women carrying earthen pots filled with water. *Bijai* and his men enquired of the ladies about their antecedents, who told the former that they were from *yamālōka* where a congregation in honour of the deity *Bijata* was being held and they were bringing water for use at the ceremonies for the occasion. When *Bijai* enquired of the ladies whether his party could also participate in the congregation, the ladies told him that he could do so, provided he could withstand the offer of the seats of scorpions and snakes by the people of *yamālōka*. The ladies also told the party of *Bijai* that they would be offered grains of iron to eat. They could eat the rice concealing the iron grains. They were also warned by the ladies not to look back on their return journeys; if they looked back, they would perish. Accordingly *Bijai* and his men went to *yamālōka* where they found three images being worshipped there. They came to know that the finest of the image was that of *Bijata*. When *Bijai* was allowed to approach the images he and his men seized the image and fled from the spot. The men *of yamālōka* pursued them without success. *Bijai*'s eighteen companions, however, committed the folly of looking back and perished, while he alone was successful. He concealed his image in an empty granary. But when *Bijai* opened the doors of the granary the next morning, he found it was filled to capacity.

Thereafter the image of *Bijata* was sent to Sarahan, where it was enshrined in a temple. The image of goddess *Bijata* then handedover to the people of Kandi and a temple for her was built at Batrol, while the goddess *Ghatriālī* remained enshrined in a temple at Tatwa.

At Tilokpuri, the temple of goddess *Bāla-suṅdarī* was built by Raja Deep Prakash in 1573 A.D. The goddess, *Katāsnā* stands enshrined in a temple nearly 17 Km south of Nahan on way to

Baunta. According to a local belief, there was a fierce battle between the local Rajput and the enemies of Gulam Qadir Rahila, a Mughal general. Just at a stage when the Rajput army was facing an imminent defeat a woman appeared on the scene and turned the humiliating defeat of the Rajputs into a glorious victory. The temple was therefore built to commemorate the victory of Rajputs over their enemies.

Exlusive worship of *Śiva* is has not been quite popular in the area, though the cults of Shirigul and Mahasu, which are branches of *Saivism* has considerable following in the entire region of Sirmaur. Of course certain temples dedicated to *Śiva* like those of Mangarh, Nahan, Panital and Sivapura are also to be found. At the summit of Chur peak, there is a temple in which a *Śivaliṅga* is enshrined. There is also a temple of Mahādēva at Bechar Deothi but it is not identified with *Śiva*.

At Piariwala a few kilometres from Nahan, is a temple of *Śiva* believed to have been built by the renowned Saint *Śankarācharya*. The ruins of old structures, like walls and palaces believed to have been built by the famous Raja Rasalu, son of Salivahana, are also found scattered. Indeed the cults of Shirigul, Mahasu and Bijata are the off-shoots of *Saivism* having local origin, whose temples are also found in the area.

One of the oldest and the most important temples of Shirigul (whose name could probably be the corruption of *Śrī Guru*), is on the Dhar Chur peak. As to the construction of this temple, one comes across an interesting legend connected with the Muslim emperor of Delhi who played a most deceptive and undignified role in the related episode. According to another belief Shirigul happened to be a staunch devotee of *Śiva* who had a temple at Chur peak. This devotee of *Śiva* acquired some supernatural powers as a result of his great devotion to *Siva*. He desired to have a temple of his own at Chur peak. To achieve this he caused a disease amongst the young boys of the vicinity and declared that the disease could be cured if a temple is built for him over Chur peak. Thereafter the temple was built for him. The temple of Shirigul is a square structure, faces east and has a single storey with a verandah serving as a *pradakshāpatha*, besides a pentroof. The top most beam of the temple is adorned with a brass *kalaśa* fixed to it by means of pegs. Outside the temple, there is a long necklace made of small wooden pieces, hung against a wall. The entrance door contains carved wood work. Inside this temple, there is another temple also of *deodar* wood, shaped like a dome in which stone *Śivaliṅga* stands enshrined.

Mahāsu is another local branch of *Śaivism* and the chief deity of the cult is also known as *Mahāsu*. The headquarters of this god is at Sion village in Rainka tehsil, where a small temple perched over a hillock, is dedicated to him. It is a pentroof structure having two storeys only. There is a large brass image besides numerous other smaller ones which are kept over a bracket. Besides other deities the images of *Sirimur* and *Dēvī Simalāsana* are also being worshipped in the temple. The former is a tutelary deity of Sirmur but has no exclusive temple of her own. All the images enshrined, except two goddesses described above, represent *Mahāsu*.

Bijata is another *Saiva* cult of local origin and represents the god of lightening who is said to have subjugated *Agyāsura* — the great demon of his times. This demon caused great havoc for the gods and conquered even the Chur peak besides the temple of Shirigul located thereon. *Bijata* therefore in order to quell the *asura* and his army, fell upon them, in the form of lightening,

whence an image fell on earth at Sarahan in Jhubbal and a temple was built there enshrining Bijata. Subsequently other images were added to the temple. A stone image of *Bijata* was brought from Sarahan to Deona which currently is the presiding deity there. A temple of *Bijata* was also built at Bandal, with the image of the god, brought from Deona. Here also the number of the images of the god in the temple multiplied with the passage of time.

Vaishṇavism also has its own hold over the masses of the area. *Parśurāma* an incarnation of *Vishṇu* has also been popular in the region. There are two temples of *Parśurāma* at Rainka. The older one is a pentroof structure built over a hillock on the bank of *Parśurāma* tank, facing west. The temple has an interesting stone sculpture of *Gaṇēśa*. The second is a square temple with a domed roof surmounted by a bronze pinnacle. The doors of the temple face east, north and south. The temple contains, besides the image of *Parśurāma*, images of deities including the sage *Jamadagni* and his consort *Rainkā, Gaṇēśa, Śiva, Durgā* the five *Pāṇḍavas* and *Kēdār Bhairava*. Other temples enshrining the images of *Paraśurama* are located at Jambu Kotaha, Masho and Dagana, all located in the Rainka tehsil. The temple of *Parśurāma* at Jambu, the birth place of the god, has three storeys, enshrining the image at the topmost storey. The entrance to the temple is from the south. The image of *Parśurāma* is bedecked with a gold *chhatra*, a necklace of silver coins and a gold *Mohar* with a diamond studded in the middle of it.

(XI) UNA Temples

Chintapurṇi Temple

The Chintapurṇi temple is a structure of a later period — could be 15th-16th Century A.D. — but is considered to be a place of considerable religious importance. The goddess is worshipped here in her anthropomorphic form. The main temple is a square structure with *Jālī-work* in marble. The marble arches decorating the four sides of the temple, its beautifully decorated dome placed in a lotus design and crowned by a *kalaśa*, have a grandeur of their own. The deity is decorated with numerous silver and gold *Chhatras*. Marble has been extensively used in and around the temple, which indicates that the temple could not be of great antiquity. Yet the complex is one of the most sacred centres of *Śakti* worship in the hills besides those of the *Lākshnā Dēvī* temple at Brahmaur, Pl. 187 the Śakti Dēvī temple at Chhatrari, the *Markulā Dēvī* temple at Udaipur and the Bhima Kali temple at Sarahan.

The most interesting evidence in the temple is the image of *Chhinnamastā*, a tantric deity, which has been popular in the eastern parts of the country where these images have been commonly found. *Chhinnamastā* according to Puranic accounts is believed to have helped the Pl. 64 goddess *Durga* in preventing the blood of demon *Raktabija* from falling on the ground, which would have instantly given rise to demons of similar strength.

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1. Goetz Harman, *Early Wooden Temples of Chamba* p. 61
2. Ohri V.C., *Art of Himachal Pradesh*, pp. 144-146
3. Goetz, Herman, *op. cit*, p. 63
4. District Gazetteer Bilaspur, pp. 472 ft.
5. *Ibid*, p. 477
6. Goetz Herman, *op. cit*, p. 75
7. *Dēvī Mahatma*, 3.37
8. *Chamba State Gazetteer*, p. 46
9. Herman Goetz, *op. cit*, p.p. 75-77
10. Vogel J.ph., *Antiquities of Chamba State*, I. p. 138
11. *Ibid*, pp. 141-142
12. *Ibid*, pp. 8-9
13. *ASIAR*, 1906-07, p. 17
14. *Goetz Herman*, op. cit, po. 86-89
15. *ASIAR*, 1902-03, p. 239, Pl. XXXIV (b)
16. It may be recalled here that a similar type of sculpture having a face on the belly was also discovered from Bhojpur temple site near Bhopal.
17. *ASIAR* 1902-03, p. 239
18. The brass image of *Śakti Dēvī* or *Kālī* which, as the inscription shows, was installed the temple at Brahmaur, is said to have first built a house at Kothi Ranhu for the local Rana, who had Gugga's right hand cut off to prevent him from building as fine a residence for anyone else. The hand is believed to have been micaculously restored by the goddess *Śakti* when he was called upon to build her temple at Chhatrari. Another tradition exists to the effect that Gugga was accidently killed by a fall from the roof of the temple porch, after having almost completed the work.
19. *Chamba State Gazetteer*, pp. 46-47
20. Vogel, J.P. *Op. cit*, pp. 249 ff. Pls. XXVI(c) and XL
21. *Chamba State Gazetteer*, p. 48
22. *Dēvī Mahamyat*, Chi. 2-3
23. Vogel, J.Pl., *op. cit*, p. 152, pl. XIII
24. *Ibid*, p. 153
25. *Ibid*, p. 15
26. *Ibid*, p. 208, Fig. 205
27. *Chamba State Gazetteer*, p. 48
28. Vogel, J.Pl *opcit*, p. 204, fig. 3.
29. ASI, Negative No. 1389/72
30. Agrawala V.S. *Dēvī Mahatmya*, p. 49
31. *Kumāra Saṁbhava*, p. 4.50, 55, 56
32. Agrawala, V.S. p. 220
33. Vogel, J.Pl. *op. cit*, p. 14

34. Singh Govardhan Mian, *Art and Architecture of Himachal Pradesh* p. 174
35. Vogel J.Pl. *op cit*, p. 152
36. *Ibid*, Pl. XIV(c)
37. *Ibid*
38. *Ibid*, Pl. XIV(b)
39. *Chamba State Gazetteer*, p. 42
40. Ohri V.C., *Op. cit*, p. 39
41. Vogel J. Pl. *op. cit*, p. 251
42. The same attributes on Salhi stone are referred to on page 207 of the *Antiquities of Chamba State*, Vol. I by Vogel.
43. *Ibid*, p. 251, pl. XXIX (b)
44. *Ibid*, p. 248, Pl.XXIX (a)
45. *ASIAR*, 1904-05 p. 109
46. Vogel, J.Pl. p.248
47. *Chamba State Gazetteer* pp. 43-44
48. *Ibid*
49. Herman Goetz, *op. cit*, pp.80-81
50. *Ibid*, po. 139-140, Pl. XII(a)
51. *ASIAR*, 1904-05, p. 109
52. *Chamba State Gazetteer*, p. 43
53. *Herman Goetz*, op. cit, pp. 80-81
54. Warthan John, *Guide to Masuir London, Dehra Dun on Hills of North Dera* — 1884
55. Singh Govardhan Mian, *op. cit*, p.15
56. *Ibid*
57. *Ibid*
58. *Chamba State Gazetteer*, p. 292
59. Goetz Herman, *op. cit*, pp. 62-63
60. *ASIAR*, 1905-06 pp. 10 ff. and Appendix.
61. Herman Goetz, *op. cit*, pp. 62-63
62. Vogel J. ph., *op. cit*, p. 10
63. *Chamba State Gazetteer*, pp. 74-75.
64. *Ibid*, p. 48
65. Vogel, ph, *op. cit.*, pp. 92-93
66. *Ibid*, pp. 187-Fff.
67. *Chamba State Gazetteer*, p. 48
68. Chhabra, B.Ch., *Antiquities of Chamba State*, Vol. Ii, p. 172
69. A.S.I. Negative Nos. 1448/72, 1459/72, 1470/72
70. Chamba State Gazetteer, p. 48
71. A.S.I. Negative No. 1283/83
72. A.S.I. Negative No. 1641/72
73. A.S.I. Negative No. 1627/72

74. Vogel J. Pl. *op.cit*, p. 96, Fig. 16
75. *ASIAR*. 1878-79, pp. 109-114
76. Vogel p. ph. *op. cit*, p. 143
77. *Ibid*, p. 144
78. *Ibid*
79. *Ibid*, p. 143
80. *Ibid*, p. 21
81. *Ibid*, p. 147
82. *Ibid*, p. 137, pl. VI
83. A.S.I. Negative Nos. 3096/3097/65
84. *Chamba State Gazetteer*, pp. 41-45
85. *Punjab State Gazetteer*, pp. 294-95
86. *Himachal Pradesh Gazetteer, Chamba*, pp. 64-65
87. *Ibid.*
88. A.S.I. Negative No. 1578/72
89. A.S.I. Negative No. 1580/72
90. A.S.I. Negative No. 1581/72
91. A.S.I. Negative No. 1333/67
92. A.S.I. Negative No. 322/67
93. A.S.I. Negative No. 324/67
94. A.S.I. Negative No. 1477/72
95. A.S.I. Negative No. 1468/72
96. A.S.I. Negative No. 1482/72
97. Vogel J.ph. *op. cit*, pp. 247-48, Fig. 28
98. A.S.I. Negative No. 1456/72
99. A.S.I. Negative No. 1457/72
100. Vogel J. ph., *op. cit*, p.10
101. *Chamba State Gazetteer*
102. A.S.I. Negative No. 1552/72
103. A.S.I. Negative No. 1551/72
104. A.S.I. Negative No. 1553/72
105. Chhabra B.Ch., *Antiquities of Chamba State*, Vol. II, pp. 48-49
106. *Ibid*, pp. 59-60
107. *Ibid*, pp. 83-84
108. *Ibid*, pp. 100-101
109. *Ibid*, pp. 118-119
110. *Ibid*, pp. 138-139
111. Ibid, pp. 144-145
112. Ibid, pp. 154-165
113. Ibid, pp. 159-160
114. Ibid, pp. 168-169

115. Ibid, pp. 169-170
116. Vogel J. Ph. *op. cit*, p. 94
117. A.S.I. Negative No. 1572/72
118. Vogel J. Ph., *op. cit*, p. 101, fig. 17
119. *Ibid*, p. 140, pl. VIII (b)
120. *Chamba State Gazetteer*, p. 43
121. Vogel J.Ph., *op. cit*, p. 161
122. *Chamba State Gazetteer*, p. 43
123. The image weighed nearly 236 kg. and was stolen from the temple on 6.7.71. It was recovered from Bombay docks and re-installed in the Hari Rai temple, Chamba, on 8.7.71. The episode of its theft and re-installation was talecast in Television Serial at 9.00 P.M. on a Saturday in October 1988, under "Himalaya Darshan".
124. Ohri V. C., *op. cit.* p.2
125. A.S.I. Negative No. 1608/72
126. Vogel J.ph. *op. cit*, pp. 10-11
127. *Chamba State Gazetteer*, p. 43
128. *Ibid*, pp. 92-93
129. A.S.I. Negative No. 1483/72
130. A.S.I. Negative No. 1490/72
131. A.S.I. Negative No. 1269/83
132. A.S.I. Negative No. 1295/83
133. A.S.I. Negative No. 1297/83
134. Charak S.B. *op. cit*, Vol. III, op. 225-26
135. Seth Mira, *op. cit*, p. 51
136. *Ibid*
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138. *Marg Supplement*, Vol. XVIII, No. 3, June, 1964, p. 67
139. Charak S.S. *op. cit*, Vol. III, pp. 229-230
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142. *Ibid*
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145. *Ibid* p. 59 Elliot and Dowson, *History of India as Told by its own Historians*, Vol. III, p. 318
146. *Ain-i-Akbari*, Gladwin Col. II, p. 110
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155. *ASIAR* 1905-06
156. *ASIAR* 1872-73, pp. 183-84
157. *Ibid*, pp. 164-65
158. *Ibid*, 1905-1906-pl.XLII (b)
159. *Ibid*, 1915-16, pp.41-42m pl. XXX
160. *Ibid*, pl. XXVII(b)
161. Ferguson James, *History of Indian and Eastern Architecture*, Vol. I Fig. 199
162. *ASIAR*, 1915-16, p. 42, pl. XXXI(b)
163. *Ibid*, pl. XXVII(a)
164. *Ibid*, pl.s. XXXI(a)
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166. A.S.I. Negative No. 2057/72
167. Goetz Herman *op. cit*, p. 65
168. *ASIAR*, 1905-06, pp.17-24
169. A.S.I. Negative No. 972/62
170. A.S.I. Negative No. 973/62
171. A.S.I. Negative No. 988/62
172. A.S.I. Negative No. 987/62
173. A.S.I. Negative No. 992/62
174. A.S.I. Negative No. 994/62
175. A.S.I. Negative No. 1004/62
176. Banerjia J.N., op.cit, p.485, pl. XXXVIII, Fig. 1
177. ASIAR 1905-06, pp.19-24
178. *Ibid.*
179. *Ibid*
180. *Ibid*
181. A.S.R., Vol. V, pp. 178 ff. -*Epigraphia Indica* I, pp.97-118
182. Vogel J.ph., *op.cit*, app.I, p.257
183. *Ibid*
184. ASIAR, 1872-73, pp.179-180
185. Charak S.S., *op.cit*, Vol. III, p. 92
186. *Marg*, Vol. XVII, No. 6, June, 1964
187. *Ibid*
188. Ohri V.C. *op.cit*, p. 56
189. *ASIAR*, 1905-06, p-24
190. *Ibid*, 1872-73, pp.177-78
191. *Ibid*, pp.116-120
192. Charak S.S., *op.cit*, Vol.III, p. 93
193. *Ibid*, pp.93-94

194. *Ibid*, p.94
195. Francke A.H., *Antiquities of Indian Tibet*, Vol. I, pp.12-13
196. Singh Mian Govardhan, *op. cit*, pl.IX(a)
197. *Himachal Pradesh Gazetteer*, 1971, pp.319-320
198. *Ibid*, pp.324-325
199. *Ibid*, pp.320-322
200. *Ibid*
201. *Ibid*, p. 320
202. Francke A.H., *op.cit*, p.11
203. *Himachal Pradesh Gazetteer* - 1971, p.323
204. *Ibid*, p. 335
205. *Ibid*, p. 334
206. *Ibid*, p. 335-336
207. Francke A.H., *op.cit*, p.9
208. *Himacha! Pradesh Gazetteer*, 1971 pp. 327-329
209. Francke A.H., *op.cit.* Vol. I, p.6, pl.II(b)
210. *Ibid*, pl. III(b)
211. *Ibid*, pl. III(b)
212. A.S.I. Negative Nos. 1777/72, and 1718/72
213. A.S.I. Negative Nos. 1780/72, and 1785/72.
214. A.S.I. Negative Nos. 3081/65
215. Deva K., *Temples of Northern India*
216. Harcourt *op. cit*, pp.195 ff-
217. *Chamba State Gazetteer* (Punjab States Gazetteer, Vol. XXII-A), 1904, Lahore 1910 pp. 41 ff.
218. Vogel J. ph, op. cit, part I, p. 139, Pls.VII and VIII a.
219. This sculpture has been reproduced by Mr. E.B. Haveli in his book Banaras the Sacred City. p. 167. In the text (p. 166) it is erroneously mentioned that it comes from Chamba.
220. At the end of the sixth act of "The Little Clay Cart" (*Mrchchhakatika*) Chandanaka, the Police Officer, Says to Aryaka, the pretender:-
"*May Śiva, Vishṇu, Brahmā*, three in one, protect tree, and the Moon and blessed Sun, Slay all the foes, as mighty Pārvatī, shew *Sumbha and Niśambha* fiercely."
221. Durgāsapata śati, forming part of the *Mārkaṇḍēya Purāṇa*.
222. A.S.R. for 1908-09, p. 9.
223. In a guide book (To Kulu by MC. Forbes, Simla 1911, p.59) it is stated that the Bajaura temple "was built when Jaggat Singh in the 17th Century popularised the worship of *Vishṇu*, in this country". This statement, which is without any foundation, is the more astonishing as the temple is plainly dedicated to *Siva*.
224. *A.S.R.* Vol. XIV, p.213, Plate XXX.
225. *ASIAR*, 1905-06
226. *Marg*, Vol.XXIII, 1970, pp.12-13, pl.1
227. *Ibid*, pl.3

228. *Ibid*, pl. 2
229. Govardhan Singh Mina, *op.cit*, p.43
230. A.S.I. Negative No. 1835/72
231. Punjab State Gazetteer, Vol. XII, pp.25-26
232. A.S.I. Negative No. P. 1169, Punjab Vol.12, 1910-11.
233. A.S.I. Negative No.
234. Francke A.N. Op.cit, Vol. I, p.5
235. *Ibid*, p.5, pl.II(a)
236. *Ibid*, p.5
237. *Corpus Inscription indicarum* Vol. III, p. 288
238. A.S.I. Negative No. p. 1079, Punjab Vol. II, 1909-10.
239. A.S.I. Negative No. p. 1188 Punjab Vol. 12, 1910-11.
240. Goetz Herman, *op.cit*, p. 64
241. Francke A.H. *op.cit*, p.9, Pl.VI, (a) & (b)
242. *Ibid*
243. *Ibid*, p.6
244. A.S.I. Negative Nos. P.1185-87, Punjab Vol. 12, 1910-11
245. Postel M. and others, *Antiquities of Himachal*, pp.277-78
246. A.S.I. Negative No. 847/83
247. A.S.I. Negative Nos. 1082-83, Punjab Vol.12, 1910-11.
248. A.S.I. Negative Nos. P. 1182, Punjab Vol. 12, 1910-11.
249. Ohri V.C. *op.cit*, p. 123, Pl. 71
250. *Ibid*
251. *Ibid*, p. 147, pl.23
252. Busosgli, Mario and Sivaramamurti, *5000 Years of Art of India*, p.256
253. A.S.I. Negative No. 1252/71.
254. Ohri V.C. *op.cit*, pp.108, 122
255. Postel M. and other *op.cit*, p. 276
256. *Ibid*, pp.25,55
257. *Ibid*, p. 206
258. *Ibid*, p. 270
259. Fracke A.H. *op.cit*, p.22
260. Ohri V.C. *op.cit*, p..153, pl.29
261. Rao Gopinatha T.A., *op.cit*, Vol. I, Pt I, pp.55-56
262. *Mandi State Gazetteer*, p. 38
263. Goetz Herman, *op.cit*, p. 68
264. Punjab State Gazeteer, Vol. XII-*A Mandi State*, p. 39, 1904
265. *Ibid*, pp.22-23
266. Govardhan Singh, Mian, *Art and Architecture of Himachal Pradesh*, PICIX
267. *Ibid*, pl.XCII
268. *Ibid*, pl. VIII

269. Charak S.S. *History and Culture of Himachal Pradesh*, p. 34
270. Govardhan Singh, Mian, *op. cit*, pl. LXXXIX(b)
271. *Ibid*, pl. LIII
273. *Ibid*, p.49
274. *Ibid*, pl. LXVIII(a)
275. *Ibid*, pl. LXV(a)
276. *Ibid*, pl. LXXIV(b)
277. *Ibid*, pl. LXXXV(b)
278. *Ibid*, pl. LXVII(a)

CHAPTER 5

Buddhist Monasteries

Like many other parts of India, Himachal has been the cradle land of numerous faiths which were in vogue here from time immemorial. Buddhism happens to be one of them. Though the actual birth place of Buddhism and the Buddha is far away from Himachal, the religion has played a very important role in shaping the destiny of the people of this part of the Himalayas long before the dawn of the Christian era. While tracing the genesis and evolution of Buddhism in Himachal, one has to go as far back as the time of Buddha himself. It is a common belief that the Buddha himself visited (alongwith thousands of his followers) Kulu and other parts of Himachal during his life time for the propagation of the faith. Hieun Tsiang — the noted Chinese traveller of the seventh century testifies on the issue thus:-

> "Of old the[1] Tathagata came to this country (Kulu)
> with his followers to preach the law and save men."

For reaching Kulu, the Buddha must have travelled through many other localities of Himachal spending considerable time in journeys. There is also a possibility that some of the disciples of the Buddha stayed on for building monasteries and the spread of the faith further north or north-west. Since the account of Hieun Tsiang was written in the seventh century i.e., over 1200 years after the Buddha, evidently the Chinese traveller based his statement concerning the Buddha's visit to Kulu on tradition or popular belief. He, however, is more specific about the following of Buddhism during the time of Asoka the Great Mauryan monarch, who patronised Buddhism after the Kalinga war. According to Hieun Tsiang, during the Mauryan period Buddhism got a boost in the area, which is evidenced from the following epigraphical as well as archaeological evidence:-

(i) To spread the teachings of the Buddha, Asoka built many stupas, erected rock pillars and engraved rock inscription on important trade routes and the spots where the people usually assembled. One of the most important rock inscriptions in the Central Himalayas foot hills is at Kalsi currently located in Dehra Dun district, at the confluence of the Yamuna and the Tons rivers. The settlement of Kalsi was at the junction of the trade route connecting eastern

India with Gandhara on one side and the Gangetic plains on the other, besides the trade routes to Ladakh and Central Asia. Kalsi, therefore, had its own importance during the ancient times and the Asokan rock edict at Kalsi is one of the most important documents which the great monarch got engraved over a rock. Kalsi is also close to the Himachal territory and could have served as an important instrument for the propagation of the faith in Himachal as well.

(ii) A number of stupas were built in Trigarta by Asoka including Jalandhara, and Buddhism flourished in the whole of Trigarta.

(iii) The remains of a great stupa at Chetru having a circumference of nearly 80 feet, dating back to the Mauryan period, testifies to the efforts made by Asoka for the spread of the faith in the region.

(iv) About the building of a huge stupa at Kulu by Asoka, Hieun Tsiang states. "There are about twenty *Sangharmas* and 1000 priests or so. They mostly study the Great Vehicle; a few practice rules of other Schools (*nikayas*)..... Alongwith precipitous sides of mountains and hallowed into the rocks, are stone chambers which face one another. Here the Arhats dwell or Rishis stop. In the middle of the country is a stupa built by Asokaraja"[2].

(v) The presence of a stupa built by Asoka in the Trans-Satadru (Sutlej) valley is also testified by Hieun Tsiang which could be in the present territories of Sirmaur and Kinnaur[3]:-

> "To the south of the city 3 or 4 li is a stupa about 200 feet high, which was built by Asokaraja. Beside it are the traces of the four past Buddhas who sat or walked there"

(vi) While excavating Stupa No. 2 at Sanchi, steatite relic caskets were found with the names of saints whose relics each one of them contained. Some of these saints had taken part in the third Buddhist council held under the Emperor Asoka, while others were sent out by the monarch on religious missions to the Himalayas to preach the doctrines of Buddhism. These ten saints include Kasapagota, the teacher of the Hemavatas, Majjhima, Haritiputa, Gotiputa, Vachi Suvijayata, — pupil of Gota, Mahavanaya, Apagira, Kokisiputa and Mogaliputa. According to N.G. Majumdar, Mogaliputa was the pupil of Goliputa who in turn was the heir of Dudhu-bhisara and the latter is to be identified with the Dandubhisara mentioned in *Dīpavaṁśa* as one of the five missionaries sent by Upagupta to the Himalayas, after the close of the third council, the other four being Kasapagota, Majjhima, Sahadeva and Mulakadeva. Of these the relics of Kasipagota and Majjhima were found in the Buddhist Stupa No. 2 at Sanchi, while those of the first two (except Mulakadeva) were found in the stupa at Sonari near Raisen in Madhya Pradesh.[4] According to *Mahāvaṁśa* (p. 71) Thero-Majjhantike was deputed to Kashmir and Gandhara.

Like Asoka, Kushana King Kanishka (c. 78-122 A.D.) is known as the royal patron of Buddhism, and was a man of letters besides being a great builder. He extended his empire from central Asia to Varanasi and upto Sanchi in the South. According to a Khroshti inscription, discovered in 1909 from Khalatsa bridge in Ladakh by Francke, the name of the king has been

given as '*Maharajas Uvima* and *Kavithvava*. The portrait of the Kushana king just as it is found on many Kushana inscriptions, appears on the middle of the text. The name has been taken to stand for Wema Kadphises. It has been suggested on the basis of an inscription that western Ladakh was also under the kingdom of Wema Kadphises.[5]

Kanishka convened the fourth Buddhist council. There is, however, some controversy about the venue of the meeting. While one school of thought believes it to have been held in Kashmir, another holds that was held at Jalandhara — the capital of Trigarta. This council codified the canonical works on Buddhism in Sanskrit, which had by that time become the language of northern Buddhism. The most significant achievement of the council was that the missionary activities of Buddhism were accelerated. As a result of these activities, Mahayana Buddhism became popular and it influenced the Mathura School of Art.[6]

During the Kushana period, Buddhism continued to flourish in Himachal Pradesh. This is revealed by the following archaeological evidence of that period available in many parts of the state:-

(i) At Kaniara, nearly ten km. away from Kangra, there are traces of Buddhist establishments scattered on the bank of the Chanru stream[7]. It appears to be an important Buddhist centre which flourished during the Kushana period, but was subsequently deserted.

(ii) Two inscriptions in Khroshti and Brahmi are found engraved on two huge block stones belonging to the Kushana period and read as follows:-

(a) *Krishna-Yasasa-arama*

(b) *Krishna-Yasasa-arama-medangieya*

These inscriptions are believed[8] to refer to some Buddhist monastery according to Cunningham, who has other interpretations for the same as well.

(iii) A bronze vase was discovered from Kulu, of Kushana times, which depicts the Buddha being taken in a procession. The vase was discovered in a Buddhist Vihara, which was deserted centuries ago.[9]

After the fall of the Kushanas, the Guptas came to power. The Gupta rulers mostly believed in the Brahmanical deities and also patronised Hinduism. But they were in no way anti-Buddhism, therefore Buddhism continued to flourish at its prominent centres, including the hill regions. Indeed the Gupta period was responsible for the revival of Hinduism in the country, which ultimately resulted in Buddhism losing royal patronage. By about the time of the decline of the Guptas on the Indian political scene, Fa Hian visited India in 400 A.D. Though he does not specifically mention Himachal, he testifies to the prevalance of Buddhism in Ladakh, which is so close to the present territory of Himachal. The Buddhism in Ladakh was the same as in India and
D-34 the number of *Śramaṇas*[10] there was more than 1000 all of whom believed in Hinayana. Fa Hian[11] also noticed the use of the prayer wheel by the Buddhists of Ladakh. During the Gupta period the religion of the *purāṇas* came to the fore and the different Puranic texts were developed, composed or compiled during this period (350 to 650 A.D.). Evidently upto the middle of the seventh century

A.D. Buddhism continued to flourish in Himachal Pradesh, which is testified by Hieun Tsiang[12] who visited the region by about the same period. Hieun Tsiang and other sources testify that:

(i) there was a Stupa at Kulu, built by Asokaraja and about 20 *Sangharamas*, where over a thousand monks were lodged who were busy in religious practices;

(ii) several monks used to dwell in the rock[10] shelters near Kulu;

(iii) in the country of Satadru- possibly[11] Kinnaur and Sirmaur areas— there were ten Sangharamas but the halls were deserted and there were few priests; and

(iv) there was a 200 feet high stupa built by Ashokaraja.[12]

Jalandhara-the Capital of Trigarta was also a prominent centre of Buddhism, where there were 50 Buddhist monasteries and 2000 monks, the Buddhist remains at Hatkoti in Simla and in Sirmaur districts also testify to the spread of Buddhism in the respective areas.

The period posterior to the visit of the Chinese traveller commencing from the 8th century A.D. saw the overall decline of Buddhism in the entire Himachal (except Lahaul, Spiti and Kinnaur areas). In fact the Chinese traveller had himself witnessed the decline of Buddhism, when he says that most of the twenty *Sangharamas* were deserted in Satadru. It is evident that at the time of the visit of the Chinese traveller they were leaving the areas adjoining the plains and taking refuge in the further hills in the north like Lahaul and Spiti. Though Hieun Tsiang has not spelt out the precise reason for the decline of Buddhism, possibly the Buddhist monks became panicky due to the attacks by the Hunas.[13] The Huna King Mihirgul was a staunch opponent of Buddhism and there are reports of the desecration of Buddhist establishments by the Huna Chief, as a result of which the Buddhist monks from the plains migrated to the hills.

With the decline of Buddhism, the deserted Buddhist edifices in some cases were used for building new religious edifices in the region. In the construction of *Bijli Mahādēva* temple located on the bank of the Parvati river, some stones of Buddhist monastic establishments have been used.[14] Scenes from Buddha's life stand carved in the ceiling of the *MarkulāDēvī* temple at Udaipur which provides evidence of Buddhist influence in the Brahmanical temple.

Hieun Tsiang has mentioned Lahaul in his account, according to which, 'going north (from Kulu) along a road thick with dangers and precipices, about 1800 or 1900 li, along mountains and valleys, we came to the country of Lahaul." Lahaul too was a great centre of Buddhism.

The development of Buddhism in Lahaul, Spiti and Kinnaur is attributed to *Padmasaṁbhava*, though it was a living faith even earlier to the emergence of this Buddhist monk over the religious horizon of these hills. It is already stated that Asoka had deputed several preachers for spread of Buddhism in the hills of Kashmir, Ladakh and contiguous areas. It is quite probable that these teachers went to Kashmir and other areas through Lahaul. Moreover Rahula was the son of the Buddha, who was called Lahaul in Prakrit. This word has appeared in one of the edicts of Asoka as well. There is a possibility that the area got his name as Lahaul after the Buddha's son, and the land with other contiguous areas continued to remain a Buddhist stronghold. In course of time Buddhism in the area took the form of Lamaism which was further divided into different sects.

Because of the influence of Buddhism several Buddhist temples and monasteries were constructed, which besides being the prestigious seats of learning served as treasure houses of Buddhist literature and art in the form of manuscripts, the Stupas, monasteries, sculptures,

bronzes and murals. Some of the Buddhist monasteries like Tabo have beautiful wall paintings which could in no way be less important than the world famous murals of Ajanta. Each monastary has a Stupa attached to it, which happens to be the main source of attraction in each one of the Buddhist establishments. To understand the monastic establishments in general it may be necessary to discuss the significance of the Stupa which is also known as *Chorten*, locally.

'Stupa' is a Sanskrit word, which occurs as early as the *Rigveda*,[15] *Taittirīya Saṁhitā*[16] and the *Panchaviṁśa*[17] *Brāhmaṇa*. Griffith translates the word Stupa in *Rigvēda* as 'columns'. Sayana,
D-33 however, considers it to be an objective of the *raśmibhih*. Kieth has translated Stupa appearing in the *Taittirīya Saṁhitā* as a *top-knot* of hair designating the upper part of the head. In *Panchaviṁśa Brāhmaṇa*. stupa has been interpreted to mean *Stupah Sringayor Madhyah* which is supposed to be the upper part of the head.

Besides the Stupas there are other articles which are in usage in the monasteries commonly
D-34 known as *Gomphas*. These include '*Dril-Bu*' or the bell, the '*Dorge*' or the *vajra*, and the "*Mani Chhos-Kor*" or the prayer cylinder.

The bell is used during the performance of daily service. It is held in the left hand of the great
D-35 Lama of the Red Sect and is placed on the throne at the feet of the Lord. *Dorje* is the *Vajra* of Sanskrit literature. This holy instrument is said to have flown away from India and alighted at Sera in Tibet. This *Vajra* is a common attribute of the Buddhist and Brahmanical deities and is also represented in Indian plastic art.

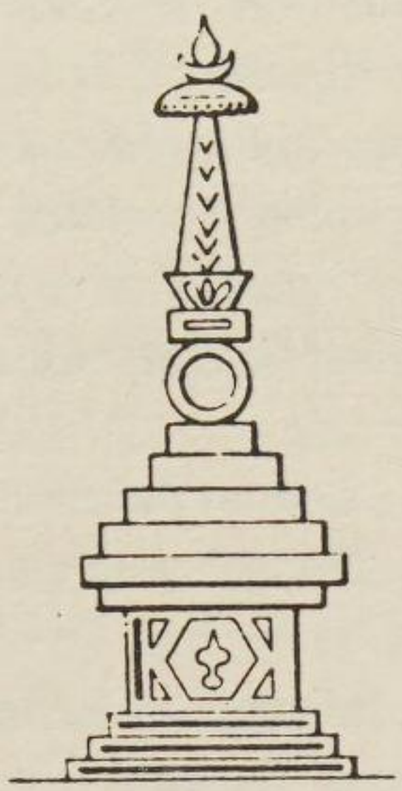
The religious buildings of the Buddhists and the deities usually enshrined therein are detailed hereunder:-

(1) *Gompha* or monastery. This word signifies a solitary place, because the monasteries were originally built, according to the directions of the Sakya Muni, far from the crowded and disturbing influences of the cities. The convents were only separate monasteries walled off from the rest of the buildings. Both are called *Chhos-ne* but the common term is *gompha*.

(2) *Lhakhang*. The term is supposed to mean a "God's house" or a "temple". These temples mostly consist of single rooms, with square and unadorned exterior, enshrining in the interior several images, and the walls are decorated with paintings. In the large temple the images are colossal in size and are sometimes made in metal. A temple is also called *Tsang Khang* or the "Holy house."

(3) *Labrang*, is known to be a 'Lama's house'. Where no monasteries exist, the lamas live in separate houses.

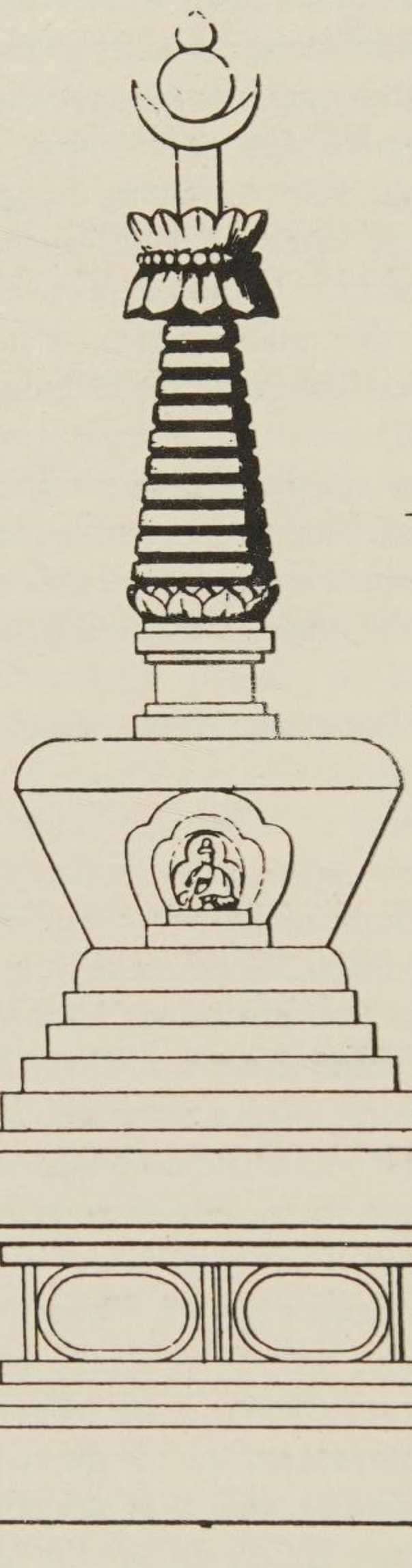
(4) *Chhod-rten* in Sanskrit means *Chaitya* - an 'offering receptacle." This is invariably a dedicatory building or a pyramidal structure in the honour of Sakya Thubba or of some one of the holy Buddhas or Bodhisattvas. It is sometimes called *Chhos-ten* or the 'holy receptacle" but the correct name is *Chhod-rten* - the "offering repository" because offerings are made to the shrine. The basement of *Chhod-rten* is square surmounted by four steps on which stands the dome or the principal part of the edifices. Originally it was conceived to be a plain hemisphere, as we have in the Stupas at Sanchi, but the form was gradually altereduntil it assumed its present shape of an inverted and truncated cone. The dome is surmounted by a lofty pinnacle, crowned by the holy emblem of *Chhos-Konchok* or



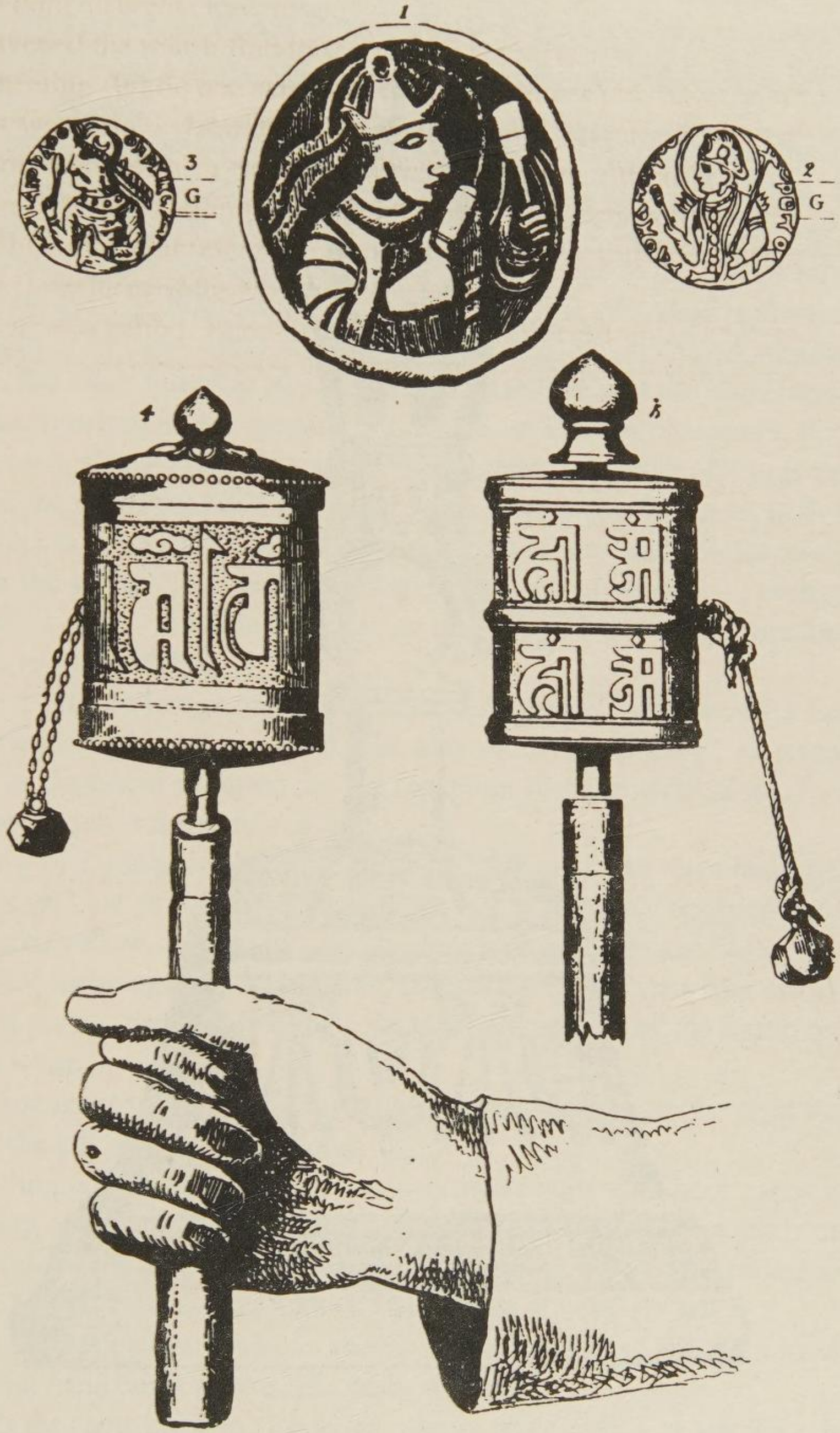
From a
Carved Stone
LAHUL.

According to
REMUSAT.

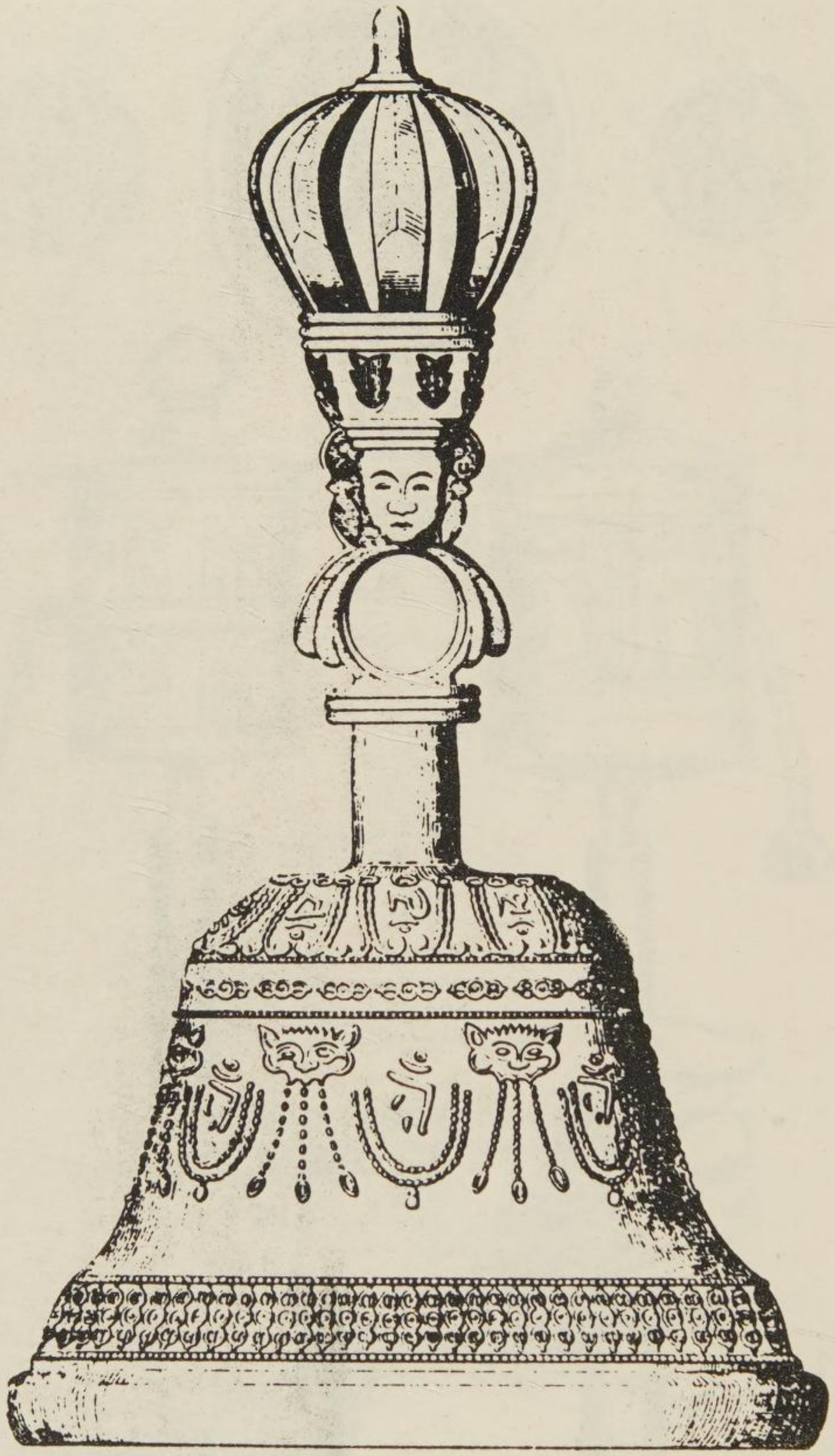
y. r. l. v. s.



D-33 Sketch of *Mchhod-rten*.



D-34 Sketch of a prayer cylinder.



D-35 Sketch of a bell.

Dharma. This Symbol is a monogram-formed of four radical letters (in old Pali) which represents four elements;and the whole is typical both in the material frame of a man and of the material universe. The radical letters are *ya*, air; *ra,* fire; *va*, water and *ta*, earth; to which is added the letter *sa* for the mount Sumeru. A pair of eyes are delineated on the basement to project the idea that the *Chhod-rten* is dedicated to the Supreme Buddha Sangya-Konchok, the 'eye of the universe'.

(5) *Dung-Ten* means a 'bone-holder' or a relic repository. This is the genuine stupa or a tope and it is usually called in India, prepared for the reception of the relics. It is a funeral monument of pyramid type, erected either over the corpse of a lama or over the ashes of a king or a person of great consequence. It is similar in design to the *Chhod-rten*.

(6) *Mani* is a stone dyke of different dimensions. The surface of a *Mani* is always covered with inscribed slabs. The most usual inscription is the holy six-syllabled *maṁtra - Auṁ mani padme-huṁ*. But other formulas like *Aum Vajra Pane huṁ* or *Auṁ Vajrēśvarī huṁ* are also found. These inscriptions are usually in Ladakhi or Tibetan characters, but occasionally medieval *Devanāgrī* letters are also found. These slabs are votive offerings from all classes of people for the fulfillment of a particular wish. Does a childless man wish for a son, or a merchant about to travel wish for a safe return; or a husbandman look for a rich harvest; or a shepherd for the safety of his flocks during the severity of winter? — each goes to a lama and purchases a slate, which he deposits on the village *Mani* and returns home confident that his wish will be fulfilled.

(7) *Tshā Khang* means an image room. *Tshā* is a little medallion figure of a Lama, which is made of a portion of his ashes mixed with clay. In ever *Lhākhaṅg*, or temple, there is a small room or cupboard set apart for the reception of these medallions. In the temple at Nako numerous such images are available.

(8) *Sakya Thubha* or Buddha is always represented as seated. His right hand usually rests on his right knee and his left hand is placed in his lap, holding his begging bowl. His body is always coloured yellow, usually gilt, and his hair is short, curly and blue.

(9) *Chhos-konchok* meaning *dharma* is represented as seated. She has four arms, two raised in the attitude of prayer, the third holding a necklace or garland and the fourth one a lotus. She is dressed in white.

(10) *Gedun-konchok* means *Saṅgha* and is represented as seated, with the right hand resting on the knee and the left hand holding a lotus.

(11) *Chamba* the future Buddha Maitreya is represented seated with both hands raised and the fingers forming a lotus shape. His body is yellow and his hair is short, curly and blue.

(12) *Jāmya* or *Manjuśrī* is also represented seated with his right hand raised and holding a sword, while his left hand carries a lotus. His body is of yellow colour.

(13) *Chanrazek* is Avalokitesvara who is shown usually standing. His right hand rests by his side and his left hand holds a lotus. His body is white.

(14) *Lagna Dorji* is the name given to *Vajrapānī*, who is representing as standing, holding in his right hand a lotus while the left one carries a *vajra*. He is yellow complexioned.

(15) *Thunshak* or *Amōgha Siddhi* is shown as having placed his left hand in his lap, while the right hand is shown as raised in the attitude of teaching. He has green complexion.

(16) *Grolma* or *Tārā* - the female energy of *Amōgha Siddhi* has a green complexion and is represented seated with her right hand resting on her knee and the left hand holding a lotus.

Besides the above, the deities who are commonly found in the Buddhist monasteries in Kinnaur, Lahaul and Spiti include three eyed Tantric deity *Vargchuk,* a prototype of *Śiva*, and *Todde-phag-mo* — the prototype of *Kālī*.

Buddhism in the areas under review in this book basically differs from Buddhism in the plains. The institution of Lamaism in the Buddhist faith is in vogue in this area, which is no where else to be seen, except in this territory and the adjoining localities in the hills.

Lamaism is a branch of Buddhism, which is followed by the Buddhists of Lahaul, Spiti and Kinnaur. The prominent centre of Lamaism is Tibet and the Buddhism in the Himachal areas is an offshoot of the Tibetan Buddhism or more exactly, Lamaism. While discussing the Buddhism in these areas of Himachal, we have to keep in view the overall happenings in Tibet on the religious front.

During the palmy days of Indian Buddhism, the faith of the Tibetans most probably partook of all the different fluctuations of belief that prevailed in India. The most ancient religious sect that is now known is the *Nyimapa* whose members wear red dresses. Most of the Lamas in Ladakh and Ngari are of this sect.

In the middle of the eight century *Urgyan Rinpoche* (the gem of *Urgyan* or Padmasambhava) was invited to Tibet by Khrisrong - Detsan. He is said to have been in incarnation of Dhyani Buddha Amitabha (*Hod-pag-med*). He founded a new sect which differed from *Nyimapas* chiefly in the worship of this incarnation. In the eleventh century Tibet was visited by Chovo Atisa - a bengali Buddhist teacher, who infused new vigor among the votaries of Buddhism. His disciple *Bromston* founded Rarang monastery, and originated the *Kahdampa* sect, or those who are content with the observance of the "precepts" (*Kah*), without caring to acquire transcendental wisdom. The followers of all these three sects wear red dresses. Another known as *Sakyapas* also use red coloured dresses.

In the middle of the fourteenth century, there appeared the great Lama *Tsong-Khapa*. Some believe him to be an incarnation of Amitabha (*Hod-pag-mad*), and others believe him to be an incarnation of *Manjuśrī* (*Jāmya*). He was born in 1355 A.D. and died in 1619 A.D. He built temples of *Gāhldān* and was the first great abbot (*Khampo*) who occupied *Gāhl-dān* Chair which was inherited by the successive abbots.

Prior to the establishment of the *Gāhl-dān* chair, there had been no great patriarches or head abbots of the Lamaic priesthood, but the principal one having been established, the attainment of this rank became an object of ambition, and the great abbots of *Gāhl-dān* were soon eclipsed by the superior piety, greater learning and more active zeal of abbots of *Tāshī-Lhumpo*. But the fame of *Tsong-khapa* was confirmed. He had established the annual feast of "Intense supplication", which has been in vogue since then and had originated the great sect of *Gelukpa* (the virtuous). The followers of this sect are distinguished from the other sects by yellow dress. Both the *Dalai-lama* and *Tashi-lama* of Tibet belong to this sect.

Buddhist Shrines in Himachal Pradesh

Some of the prominent Buddhist monasteries/temples are listed below:-

Description	Presiding Diety	Other Details
(1) Kangra District		
1. Buddhist stupa at Chetru	-	Belongs to Asokan period.
2. Kanhiara rock inscription	-	Belongs to Kushana period
(2) Mandi		
1. Monastery at Riwalsar	Image of Padmasambhava	Believed to have been built by Padmasambhava in 8th Century A.D.
(3) Kinnaur		
Flatroof Type of Monasteries		
1. Buddhist monasteries and temple at Nako.	*Lotsa-bai-lha-khang* and *Slab-dpen-zhabs-rejs* temples.	This is a flat roof type of monastery, founded in 10th-11th Century A.D.
2. Buddhist monastery Kanum	*Lundup-Gen-fel*	-do-
3. Buddhist monastery, Poo	*Lotsa-bai-lha-khandg*	Said to have been built by Ratna-Bhadra.
4. Leo Buddhist temple, Leo-Hungrang Valley	*Bkra-lundup-fel*	Belongs to *rNyingmapa* Sect.
5. Buddhist monastery, Jangi	Buddhist Stupa	It is Housed in a natural cave.
6. Buddhist monastery, Lippa	*Golding Chhoikar Dungyur* and *Kangyur*	Built by *Lama Devarama*
7. Buddhist temple, Namgya	Lagam	-
8. Buddhist Stupa, Chini	Stupa	-

9.	Chango monastery, Chango	Stupa	Believed to have been built by*Padmasambhava*.
10.	Buddhist monastery, Charang	Colossal image of Buddha.	-
11.	Buddhist temple, Chulung	*Rin-chin-po,* Brass image of *Padmasambhava.*	-
12.	Rispa Buddhist temple, Rispa, Morang.	-	Belongs to *Gelukpa* Sect.
13.	Spilo Buddhist temple, Spilo-Poo		Belongs to *Gelukpa* Sect.
14.	Sunam monastery, Sunam		Belong to *rNigingmpa* Sect.
15.	Buddhist monastery, Tashing.	Image of Buddha of sandal wood	Believed to have been buillt by *Locha Lama*.
16.	Thangi Monastery Thangi		The monastery has two pentroof temples.

Pentroof Temples

17.	Buddhist temple Ribha	*Mchhod-rten.*	-
18.	Buddhist temple, Pangi	-do-	-
19.	Rarang monastery, Rarang	-do-	-
20.	Nathang monastery	-do-	-
21.	Nesang	-do-	-

(4) Buddhist Shrine in Shimla

1. Hatkoti	Remains of several Buddhist shrines are scattered in the place.	-

(5) Buddhist Monasteries / Temples in Lahaul

1.	Guru Ghantal Monastery, Tupechling	Buddhist Deities	Belived to have beenbuilt by Padma Sambhava in the 8th century A.D.
2.	Tayal monastery, Tayal	-do-	-do-
3.	Gemur Monastery, Gemur	-do-	Probably built in medieval times.

4.	Kardang Monastery, Kardang	-do-	Probably built in the 12th century A.D. but was rebuilt in 1912.
5.	Sha-Shur Monastery, Shashur	-do-	Built probably in the 16th-17th century A.D.
6.	Gondhla Monastery, Gondhla	-do-	No definite date can be assigned
7.	Laphrang Monastery, Laphrang	-do-	-do-
8.	Sani Monastery, Sani	-do-	-do-
9.	Sisau Monastery, Sisau	-do-	-do-
10.	Tukling Monastery, Tukling	-do-	-do-
11.	Buddhist temple, Billing	Buddhist Deities	The temple could be older but the present structure seems to be as old as the 17th-18th century.
12.	Buddhist temple, Gauzing	-do-	-do-
13.	Buddhist temple, Juling	-do-	-do-
14.	Maning Lha Khang	-do-	-do-
15.	Kangani *Mchhod-rten*, Manchet Area, Lahaul.	Chorten	-

(6) Buddhist Monasteries / Temples in Spiti

1.	Ganpha at Koksar	*Nanaka*	Belongs to medieval times
2.	Ki Monastery	Buddhist Deities	Built in the 11th century A.D.
3.	Temple of Chang	Buddha seated in *Bhumispasamudrā*	-do-
4.	Lha-Lung temple	Stucco image of Ratnasambhava.	Belongs to the 11th century. A.D.
5.	Tanguit Monastery	Wooden cases with clay images.	Belongs to the medieval times.
6.	Tabo monastery	Vairochana	Origanally belongs to 6th ccentury A.D.

7.	Drangkar monastery	*Lha-od-pai-doon-pa*	Built 858-1055 A.D.
8.	Pin monastery, Pin Valley,	Buddhist Deities	Built probably in late medieval period
9.	Kibar monastery	-do-	-do-
10.	Hamsa monastery	-do-	-do-

Monastery at Riwalsar

Riwalsar is one of the prominent Buddhist centres in the hills and is supposed to have been established in the eight century A.D. by *Padmasaṁbhava*, hailing from Udiyana now called Swat valley in the North West Frontier Province of Pakistan. This Buddhist teacher is also said to have stayed here for penance for a number of years. He was a great follower of Vajrayana doctrine of Buddhism and he founded Lamaism in Tibet in 797 A.D. The then rulers of Tibet invited *Padmasambhava* into Tibet for the preaching of Buddhism. The Buddhist teacher is said to have travelled to Tibet via Riwalsar several times inspite of the journey being a hazardous one which took three to four months to complete. Although his specific routes are not known possibly these were either down the Sutlej valley to India and then across the Shivalik ranges to the beas valley and so on the Kashmir or the way through the Spiti and Chandra valleys to Ladakh on to Kashmir valley. The routes usually followed by the Buddhist pilgrims were those to the south leading to Jalandhara, Kulu and Kashmir.

The monastery at Riwalsar has a pentroof and the image of the Buddhist teacher, *Padmasaṁbhava* stands enshrined therein, who holds his usual attributes — a thunderbolt, a human skull and a trident.

Nako

Nako is another important place of the Hangrang valley and is located on the left bank of the Spiti river nearly 33 km from the Poo. The great Brugpa monastery is located close to the place. It is also called *lo-tsa-pai-Lha-Khaṅg*. The temple of the monastery has four large halls, which form a court. To the south east of these halls are the ruined cells which probably served as the dwellings for monks. The numerous ruined chortens speak of the past glory of the place, which was founded by *Ratna Bhadra* (*Lo-tsa-va-Rin-chen-Sang-Po*), in the first quarter of the eleventh century A.D. D-36

The image of *Vairochana*, the first among the *Dhyani* Buddha's locally known as *rNam-par-snang-mdzad* stands enshrined in the western hall. To the right appears Amoghasiddi (*Don-yod-grup-pa*) and Ratnasambhava (*Chen-byung-ldan*). *Amitabha* ((*rNang-ba-mtha-yas*) and *(rDorje-sang-dpa*) Vajrsasattva stand enshrined to the left.

The "white temple" commonly known as *dkar-byung-lha-khang* is located to the west, while the one on the northern side is known as *Lha-khaṅg-gong-ma-* the "upper temple." The presiding deity in this temple is a stucco image of yellow *Tārā* — locally known as *SGrol-Gsēr*. The deity is lodged in an elaborately carved wooden frame. This form of yellow *Tārā* is rarely found in Buddhist establishments. In Tibet, however, *Śvēta Tārā* and *Harita Tārā* are more commonly found. The temple hall has also other deities of the Buddhist pantheon in stucco. One of the most

impressive features of the Buddhist edifices at Nako is the abundant use of stucco in the making of the sculptures.The use of stucco is not confined to Nako alone; it is noticeable in other monasteries as well. The world renowned monastery of Nalanda had numerous stucco figures in the temples attached to the monasteries, some of which have completely disappeared.

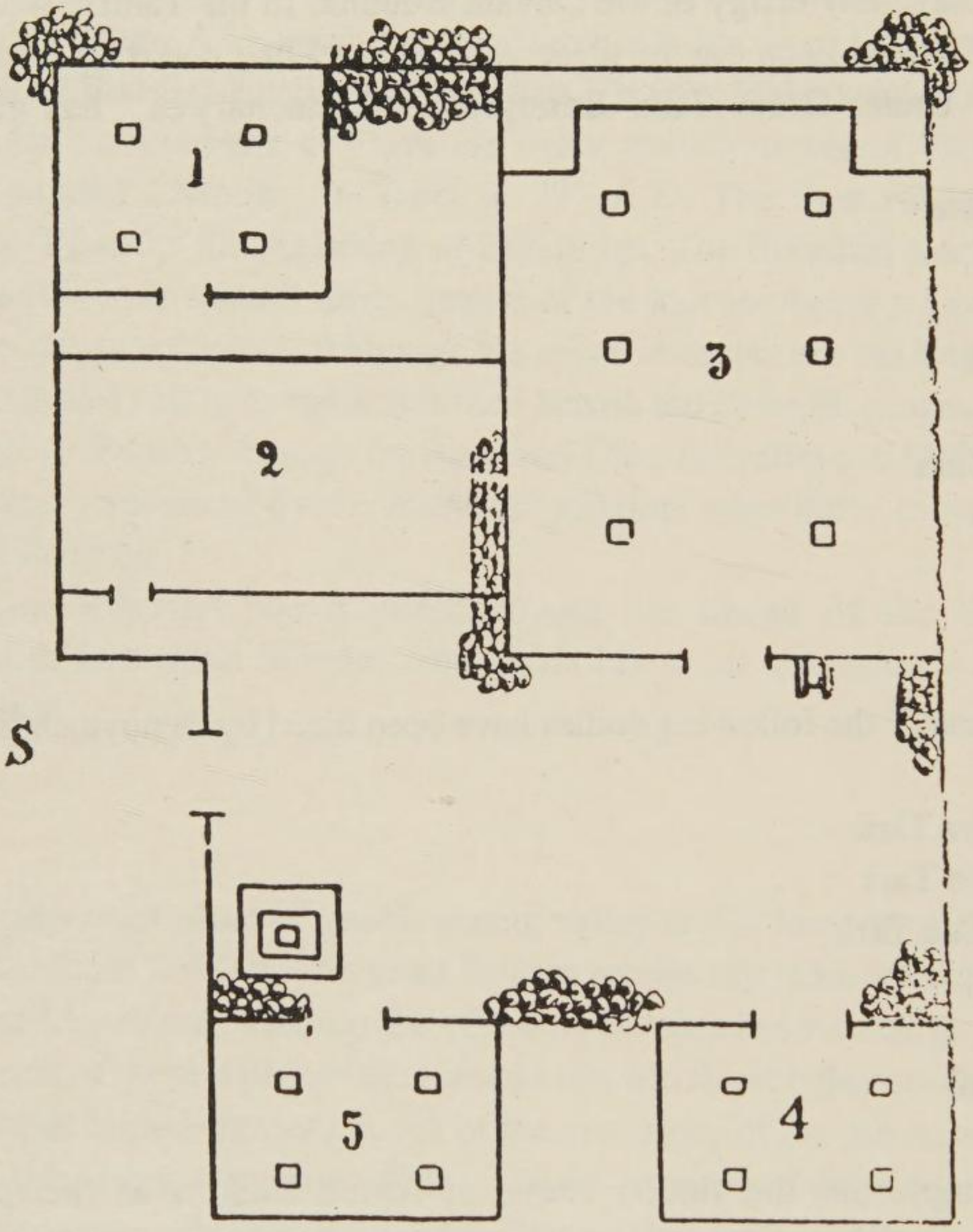
As to the stucco images of *Tārā* it may be stated that according to the Buddhist iconographical sources, *Tārā* carries in the left hand a lotus and exhibits in the right hand *varada mudrā*. Some of the images of *Tārā* in this monastery bear the miniature image of *Amōghasiddhi* on their crowns, but others may not have any effigy of the Dhyani Buddha. In the Tantric works there are many different varieties of *Tārās*. Each one of these varieties of *Tara* could be distinguished from its respective colours. Under Green *Tārā* Benoytosh Bhattacharyya[18] has given names of the following deities:-

(1) Khidarvani Tārā
(2) Vaśya Tārā
(3) Arya Tārā
(4) Mahattari Tārā
(5) *Varada* Tārā
(6) Durgottarini Tārā
(7) Dhanada Tārā
(8) Jāṅguli
(9) Parnasabarī

Under white Taras,[19] the following deities have been listed by Benoytosh Bhattacharyya.

(1) Aśtamahabhāya Tārā
(2) Mṛtyuvanchaṅa Tārā
(3) Chaturbhuja-Sita Tārā
(4) Śaḍbhuja Tārā
(5) Vismata Tārā
(6) Kurukulla Tārā
(7) Jāṅgulī Tārā

The eastern temple has the stucco image of seated Buddha as the main deity, who is surrounded by other disciples or devotees. The temple walls have beautiful murals. The image of Vajradhara (*rDo-rje Change*) is placed to the left. Vajradhara according to *Niśpannayōgāvalī*, resides in the innermost chamber of the *maṇḍala*. He is three faced. The right face is blue and the left face is red. He is six armed. With two principal[20] hands carrying the *Vajra* and the *Ghaṅtā*, he embraces the *Prajñā*. The two other right hands hold a sword and an *aṅkuśa*. In the remaining two left hands he carries the *kapāla* and the noose. He stands in *ardhaparyaṅka* and dances the *tāṇḍava* exhibiting the nine dramatic sentiments. The image of *Vajradhara* lodged in the eastern temple conforms more or less to the description of *Niśpannayōgāvalī*. The frescoes on the temple walls include the painting of *Amitāyus (thse-dpag-med,)* surrounded by the devotees. Interestingly *Amitāyus* has not been mentioned by Fa-Hien (394-414 A.D.) or by Hieun Tsiang (629-695 A.D.)



D-36 Ground plan of the monastery at Nako.

along with the names of other Buddhist deities, which could mean that this deity was introduced in the Buddhist pantheon at a later stage.

The stucco figure of the famous king Kesar riding on a wild ass is also to be seen in the temple at Nako. He is locally known by the name of *Gling-Sing-Chen-rgvyal-po* or the "great Loin king of the land". The appearing of this stucco image of the king seated over a wild ass could have some linking of Buddhism with the indigenious religion of the people.

The western hall is called *Lha-Khang-Ched-Po*.[21] The Principal figure in this hall is that of *rNam-par-Snang-Mdzad* (Vairōchana), the chief of the Dhyānī-Buddhas of the five regions. On his right we find *Don-Yod-grub-pa* (Amogha-Siddhi) and *Rin-chen-Byung-Idan*(Ratna-saṁbhava); on his left *rNang-ba-mtha-yas*(Amitabha) and *rDo-rje-sems-dpa* (Vajra-sattva). *Rin-chen-byung-Idan* is represented once more on the same wall in a dragon frame, similar to that of the principal figure. As regards the frescoes on the walls, they are arranged in circles, just as we find them at the Alchi monastery. However, their quantity has been enormous and their state of preservation poor. The very artistic stucco images in this monastery were fashioned in the eleventh century. As regards Nako, the monks unanimously assert that the images of this monastery were of the great Lotsabha's time. There is an inscription in this hall written on the wall with black ink. It reads *so-rdi*, a word difficult to explain.

Another little temple to the south of the village of Nako is called *Slob-dpon-zhabs-rjes*, 'Footprins of the teacher'. It is built over a natural rock showing a footprint of more than human size. Above the rock is placed a stucco figure of *Padma-saṁbhava*. The temple is furnished with frescoes of as ancient a type as those in the *Lha-Khaṅg -Ched-po* (*ched-po* is the same as Tibetan *chen-mo, 'great'*). They also have the same glossy polish which is found on other paintings in the areas. This little temple was probably built in the eleventh century, together with the great monastery. Thus, it can be surmised that as early as in the days of *rin-chen-bzang-po*, this footprint on the rock was believed to be that of *Padma-saṁbhava* who lived two and a half centuries earlier.

Tucci has published the photograph of the terracotta plaque showing Sambara — a Buddhist Deity discovered at Nako. The god stands in *ālīḍha* posture trampling over some human figures which cannot be identifred. According to *Sādhanamālā* the deity has been conceived as having two arms, while in *Niśpamnayōgavalī*[23] he has been endowed with twelve arms. According to the former text the deity is shown trampling over *Kalarātṛī* the Brahmanical deity. Tucci has described the deity in the plaque as follows:-[24]

"A girdle of skulls hangs from the waist. He is four headed and in the central one a third eye can be distinguished. The four-fold head is surrounded by a crown of skulls, while his hair, knotted in the fashion of an ascetic are raised on the back of the conic shape. The god embraces his *Śakti* Vajravārāhī and has twelve arms. His *Śakti* has two arms, out of which the left one embraces the neck of Sambara and her right brandishes the *rdo-rje*(*Vajra*). Two arms of the god are folded on the back of his *Śakti*, the right one holds a *Vajra* and the left the bell (*ghaṇṭā, dril-bu*). The other five arms have the following symbols: right from above: (a) holds the end of a string made of elephant skin *glan-lpags*, (b) the *ḍamaru* or magic drum; (c) the *hatchet, paraśu, dgra-sta*; (d) an instrument not well distinguishable, but that could be a dagger, *Karttṛī*; *gri-gug*; (e) trident, *triśūla, Kha-tvam-ga rtse-gsum*; left from above; (a) performing the *Tarjanīmudrā* he holds the

other end of an elephant skin, (b) *Khatvāṅga* (c) a cup made from human skull, *kapāla*, (*Thod*-pa) (d) the noose, *pāśa*, *Zhagi-pa*, (c) the tripple head of *Brahmā*, cut off."

Tucci[25] has also brought out the illustration of a votive stupa from Nako which he describes thus:-

> "Placed along four lines, on the sides of *tsha-tsha*; there are 108 small figures of stupas (*mchhod-rten*). And precisely, beginning from below: 32 in the first line, 30 in the second, 26 in the third, 20 in the fourth. On the top and on the bigger portions, there are other eight stupas, which represent the eight fundamental types of Chaityas...."

Kanam

The place is located on the Hindustan - Tibet road and has seven Buddhist monasteries and temples of various dimensions. At least two of them are ascribed to *Ratna Bhadra-Lotsava Rin-Chen-Sang-Po dating back* to 958-1055 A.D. Though this place is believed to be of an ancient origin, no evidence of the ancient edifices is currently available there. Apparently the present structures were raised over the remains of the earlier shrines because the place was ransacked a number of times in the past, but the devotions of the people around was so great in these religious edifices that each time after the ransack, the edifices were rebuilt. Marco Palis who visited Kinnaur in 1933, witnessed the restoration work in progress in the monasteries. He observed:-[25]

> "The Lamazery was being drastically reconditioned, having become rather dilapidated. The work was being directed by a painter from Ladakh. Under him senior monks acted as foremen, while for labourers he had juniors and peasents of both sexes, who were giving their spare time as an act of devotion. Thus it could be claimed that the entire labour employed was amateur except for the director. The masonry and wood work were excellent. It was probably the artist's intention eventually to cover the walls with paintings."

Lundup Ganfel Gompha or *Kachele-Khang,* is the principal monastery of Kanam, situated on the top of the village and providing an imposing sight. It is believed that the monastery was patronised by *Ratna Bhadra*, who halted here on his journeys to Kashmir. This could be the reason for the monastery having been built in Kashmiri style. This is a residential monastery and has as many as 25 rooms. The Lamas belonging to the *Gelug-pa* sect reside in the cells meant for the purpose. Besides being a religious place it was a prominent place of learning. It served as a centre of Tibetan studies on Indian soil since besides other students from the country, a Hungarian scholar stayed from 1827 to 1830 in this monastery for learning Tibetan language. The monastery has a very rich library housing numerous manuscripts. One of these is an encyclopaedia in Tibetan language having 225 volumes. Another compilation of 100 volumes relates to theology. Jacquemont opines that the text of the encyclopaedia referred to above is the translation of a Sanskrit work. The library is housed in a three storeyed building. The interior of the temple is dark

and the access to the upper storey is by means of a wooden ladder which has an image of Buddha enshrined therein. The walls of this temple are decorated with tablets of Buddha. These are usually votive tablets and were often replaced to accommodate new ones. The temple is also littered with heaps of stone slates which are offered at the temple.

Lharbrang is another temple at Kanam, enshrining the stucco image of Buddhisattava Maitreya, accompanied by an image of Śvēta-Tārā. The image of Tara seems to be of some antiquity, and presents a serene face.

Tucci[26] has brought out two illustrations of the Buddhists god *Tashigang* from Kanam. The god has three eyes with flames coming out from his diademed head. He holds a *vajra* in his upraised right hand, while the left hand is held against his chest in *tarjanī-mudrā*. He wears a necklace and ear-rings with a fierce look over his face. A scarf flaps about his shoulders.

Another tercacotta[27] plaque from the same site depicts Amitābha seated in *Vajraparyaṅkāsana* over the seat of a lotus flower. He has a *Kalaśa* placed in his palms held in his lap. Around Amitabha in the dress of a monk, and seated on as many lotus flowers, there are ten small figures of *Akshōbhya* seated in the same position with the right hand held in *bhūmisparśamudrā*, while *vajra* is held in the left hand. *Prabhāmaṇḍala* appears behind each one of these figures. Bright small stupas are also depicted all around.

Poo

In the Sutlej valley Poo is situated beyond Kanam, which is a great Buddhist centre. Of the temples available in the place, *Lo-tsa-bai-lha-khaṅg* temple is believed to be the oldest of all. It is said to have been built by *Ratna Bhadra* locally known as *lo-tsa-ba-rin-chen-bzang-po*, who was the spiritual adviser of king *Ye-Shes-* o'd. It has a stucco image of seated Buddha and two standing images of his chief disciples Sariputra and Mahāmagalayāna locally known as *Shar-gyi-Bu* (son of the east) and *Mi-yong-gal*. Opposite to these images there appear three small images of Padmasambhava, Vajrapani and the Buddha. Besides the images, the temple has in its collection manuscripts, musical instruments and masks which are of considerable antiquity. The temple is believed to have been built over the remains of an ancient temple of dkor and all the traditions connected with the earlier temples were inherited by the present edifice.

A stone slab nearly 180 cm. high was noticed by Francke who visited the place in 1909. The upper part of the slab depicted a well executed representation of a stupa, while the lower half projected a human being. The human figure had a three pointed hat over his head. On the reverse of the stone was an inscription in Tibetan character in eleven lines. Only the first two lines were in fair state of preservation which mention the name of *Lha-bla-ma-ya-shes-o'd* an early eleventh century king of Guge, who deputed *Rin-Chen-Sang-po* and other Tibetan scholars to Kashmir and India for the study of Buddhism. He also invited the famous Buddhist teacher *Atisa* to his kingdom. The words "*Sku-ring-la*" appearing after the King's name in the inscription have been interpreted to mean "in his life time". The inscription also reveals that ten princes were also sent by the king to the Poo monastery. The precise purpose for which the princes were deputed to Poo

cannot be made out from the inscription, but possibly they were deputed for the propagation of Buddhism. The inscription also testifies at the end, to the building of an edifice, details of which are shrouded in mystery. This was probably the first Buddhist temple at Poo. Local tradition asserts that it was built in the place where the inscribed stone slab was discovered.

Besides the Buddhist shrine, Poo has a local deity as well, known as *Dubala*. The deity does not have any dwelling nor does it possess any ark. The only manifestation of the deity is a small pole with a small image fixed at its upper end adorned with *yak* tail hair and long pieces of coloured cloth — the entire symbol is called *fabrang*. The symbol of the deity is brought to the Santhang on festive occasions.

Leo or Li

Leo is situated in the Hangrang valley above Poo on the right bank of Spiti river. The monastery belongs to *rNyingmapa* sect, which happens to be the most ancient order of the monks in Tibet. According to the local tradition, the monastery was built by *Padmasambhava,* who is also called *Rinpoche*. He is believed to be an incarnation of Buddha who appeared at the place and left a bronze plate at the place. Bronze in local dialect is called "Li" and it is just possible that the place thereafter derived its name from "Li" - which was gradually corrupted to Leo.

T-hebkra-Shis-Ihun-grub monastery of Li is asserted to be of ancient origin. This may be true, for it belongs to the *rNyringmapa* sect, the most ancient order of monks in Tibet. This sect has not founded new settlements for a long time. According to the abbot of the place, the Li monastery was founded by Padmasambhava which is probable, if it was not founded earlier. As Sarat Chandra Das has shown, the *rNyingmapa* order has much of its literature in common with the Bonpos, the followers of pre-Buddhist religion of Tibet. Around Lhasa, the monks of *rNyingmapa* order cannot be distinguished from those of the other order of the "re-persuasion", as regards dress, but in the West they can be. Here the *rNyingmapa* monks grow long hair which is never combed, and it gives them a savage appearance. The best specimens of this uncivilised order of saints can, however, be seen at Pyin in Spiti. Although the monastery is of remote origin, this statement cannot be confirmed by documentary evidence. The present building does not appear to be of many years' standing, nor the few idols contained in it. At the monastery, however, they have an ancient and beautiful carving of teak wood, representing Buddha surrounded by Bodhisattvas. All the Bodhisattvas are of the primitive and simple type.

Close to the *bkra-Shis-ihun-grub* monastery, there are ruins of an old nunnery called *JoMoi-dgon-pa*. It consists of three separate ruined houses of a *mani* wall covered with white pebbles and two *mchod-rten* or stupas. The nunnery is believed to have been abondoned during the nineteenth century.

Jangi Monastery

The place is one of the important Buddhist centres of the area. In a cave close by, four Buddhist stupas are preserved. It has not been possible to assign any specific date to this cave monastery, but an inscription in *Kutila* dialect points to their being as old as the 10th-11th century A.D. The construction of stupas in caves has been popular in western India. The caves of Ajanta, Ellora, Karla, Bhaja and Panhali still preserve the beautifully carved stupas in the natural caves. But in this case the stupas have been constructed in mud and stucco. The present remains of the stupas indicate that they are monuments of an important sect of Buddhism.

Lippa Monastery

Lippa too seems to have been an important centre of Buddhism. The monastery there is lodged midway in the hill and was started by Lama Devarama but was completed by his son. The Lama (Devarama) was a renowned astrologer and was popular in the entire Tibetan region. There are two temples adjacent to the monastery. One of these temples is dedicated to the Buddha. Both the temples have been decorated with mural paintings and wood carvings, showing the Buddhist deities and scenes from the life of the Buddha. While drawing these figures special attention seems to have been paid to the conventional art forms. It is believed that the builder of the temple tried to reproduce the effects of Mulagandhakuti of Sarnath. He also tried to bring the excellence in the execution of the work, and for this purpose he specifically summoned an artist of great repute from Ladakh. Attached to these temples is a library, which has a sizable collection of Kanjur and Tanjur manuscripts. The place is still a great Buddhist centre of learning. The manuscripts of Kanjur are annually taken in procession with great reverence by the people.

Namgya Buddhist temple

The Buddhist temples called Lagang, at Namgya is dedicated to *Lagan* and is the centre of *Drugpa* sect. It is a flat roof structure having a stupa (*mchhod-rten*) where the pentola is on a triple hexagonal step. No inscription is available in the temple. Rucci has referred to a *tsa-tsa* — a Buddhist deity. According to him "The corroded state of *tsa-tsa* cannot allow any exactness in determining the attributes of the represented deity. The seated figure is in the attitude of *vajrāsana*. His hands are in *dhyāna-mudrā*; he could be Amitabha (with the *kalaśa* in the hands) or Aksobhya with *vajra*.

The inhabitants of the place were known as 'Niama' or 'Jads' who are currently called 'Kanauras' and speak a dia lect akin to Tibetan. Apart from the Buddhist temple, the local people also venerate four local deities viz. Chola, Bushahru, Dabla and Kuldeva Narayana. Among them Dabla enjoys a senior position. These local deities have no temple of their own.

Buddhist Temples at Chini

There are several remains of Buddhist temples at Chini besides a square tower and an enshrined *mchhod-rten*. Above the door over the staircase which leads upto the mound near the Lamaist temple, there are carved stone slabs. They show lines similar to those of a chess board. The Tibetan game of *mio-mang* was probably played on these decorative slabs.

Chango Monastery

Chango is located on the left bank of the Spiti river in the valley of Hangrang. The monastery is believed to have been established by Padmasaṁbhava, whose image is installed therein. The monastery is dedicated to *Tra-shi-tong-yang* and is the abode of the Lamas of *Brugpa* sect.

Buddhist Temple, Charang

This is a flat roof temple dedicated to Buddha, whose stucco image stands enshrined therein. The temple has beautiful paintings depicting Buddhist deities and scenes from Bhuddha's life.

Buddhist Temple, Chulung, Hango

This is a flat roof temple dedicated to Padmasambhava, whose brass image stands enshrined therein. The Buddhist temple at Hango also has a the stucco image of Padmasaṁbhava. Other flat roof Buddhist monasteries and temples are located at Rispa, Spilo, Sunam, Tashin and Thangi.

Buddhist Temple, Pangi

The Buddhist temple at Pangi is a gable roof structure containing wood carvings. The Lamaistic gate built across the road, like those commonly found in the area, is another place of attraction. In Ladakh there are many such gates, which have a *mchhod-rten* on the roof and frescoes on the ceiling. These are distinguished by their elegant wooden roofs which are built over the *mchhod-rten,* to protect it from rain. The roof is covered, and, therefore, has somewhat the appearance of the Chinese roof. The doors are known by the name of *khang-ga-ni,* a name which is given in Ladakh to only the most ancient specimens. Close to the door are two large erect stones, perhaps crude specimens of *Śivaliṅgas* carved with designs of stupa and sun.

Rarang

Above the village of Rarang,[28] by the side of the road, there is an old hut which is known as the most ancient temple of Rarang. It is rectangular, and has a slanting roof. The doors are

furnished with wood carvings. On the lintel, the figures of an elephant carrying a human being can be distinguished. This is possibly a representation of *Indra*. Of particular interest is the gable-roof which ends in the carving of a ram's head, and thus reminds one strongly of the devata-huts in the Manchad valley in Lahaul. In its general appearance also, this temple resembles the *Dēvatā* huts of the Manchad valley and goes to prove that the religion of the Kanawaris was similar to that of the Manchad people, who are closely related to them by linguistic and ethnic characteristics, as this hut is practically the last specimen of Indian hill architecture on the road to Tibet (not taking into account a gate of blessing at Poo, which is furnished with a roof in Kanawari style).

Under this architecture all the structures are built in rubble masonry and beams of cedar wood. Of an entirely different character are the structures of the Bitatans, which consists of sun-burnt bricks. The former have slanting roofs and the latter flat roofs. On the frontier between the Tibetan and Kanawari peoples there are also some intermediate forms. There are houses built of rubble masonry with flat roofs, for instance the temple at Rogi, and houses built of sunburnt bricks with slanting roof, like the temple at Rarang.

The most elementary form of hill architecture is represented by the ancient temples of Rarang, which consist of a one-roomed house with a rectangular ground plan and a slanting roof. Later on, the roof assumed a concave appearance, and was often supported by a covered verandah. This, style of house is much in evidence as the ordinary peasant's dwelling on the Sutlej upto the Wangtu bridge and the Nirmand temples are of this type. It was subsequently modified when the ground plan was made square and the walls were raised. This is the type of the Kulu castle towers which were introduced even into Lahaul, and of the shrine of the old temple at Urni. A beautiful combination of this rectangular house and square tower is found in the ancient palace of Sarahan. The Kanawari gates have another extraordinary feature in addition to the concave roof, in that they have also the front and back walls widening out towards the gable beam. Thus the walls are further apart at the top than they are at ground level.

The square ground plan was developed also into the pyramid type of roof with four slanting sides. This is found in its simplest form in the modern temples of Urni, and in one of the old temples of Sungra. Then there arose the custom of building with super imposed pyramidal roofs one on top of another the upper ones decreasing in size — the whole structure reminding us of Burmese Pagodas. We have such temples at Sungra, Manali in Kulu, and probably also at Nichar.

The religious buildings of the hill-type are distinguished by their wood carvings. Mention may also be made of the almost life size figures of lions on the beams of the roof. The most prominent figure among the ornaments is the full blown lotus (*padma*) with leaves arranged radially. This ornament was believed by Captain Harcourt to be of Buddhist origin. The most attractive object of the monastery is a prayer wheel. The best description of the prayer wheel has been provided by Goron who visited the place in 1884. According to him "In Rarang Buddhist monastery, there is a colossal prayer wheel, like a large barred organ, turned by a great iron crank which acts as a handle. It is a great cylinder, about 3.70 mtrs high and 1.18 or 2.45 mtrs. in diameter. It is painted in circular bands of gold and bright colour and on every band is inscribed the oft recurring Buddhist description (*Aum, Mani Padmē hum*) which usurps the place of all prayers - the ascription of praise, 'To the most glorious jewel' - the lotus'. The cylinder is said to

be full of similar sentences and as it slowly revolves on its axis, is most musical. With each rotation of this cylinder the devotee is accredited with having uttered that short compendium of devotion as many times as it is repeated within the cylinder. This great wheel is the devotion store for the neighborhood and the people from distant places, who are not provided with such a time saving wheel of devotion, take advantage of a visit to Rarang to work off a few thousand acts of praise for themselves and for their ralatives and friends."

Nathang Monastery

The monastery[30] is a pagoda type structure having three storeys — which is similar in design to that at Alchi the one above a little narrower than the one below, like a pyramid of three steps. This monastery is said to be contemporary of the monasteries of Tabo.

Nesang Shrine

The shrine at Nesang is dedicated to the local deity known as *Shang-che-kyung*. The deity is enshrined in a place called *Lakhimba,* whom the offerings are made on special occasions. There is another Buddhist temples at Poorbani, in Kalpa Tehsil, which is dedicated to Buddha, whose image stands enshrined therein.

Lahaul

The Buddhist monasteries and temples in Lahaul are wooden structures in general with pyramidal or pent roofs. Wood carvings in the interior and exterior of these temples are done on a superb manner. There are eighteen big or small monasteries and temples in Lahual, the most prominent amongst them are Guru Ghantal, Kardang, Shashur, Tayul and Kangani monasteries.

Guru Ghantal, situated over the confluence of the Chandra and the Bhaga rivers, happens to be the largest. The monastery is believed to have been built by Padmasaṁbhava in the eighth century A.D. The presiding deities in the temple are an image of the Buddha and of Padmasaṁbhava. Interestingly the image of *Vajreśvarī* also known as *Vajravārāh* ī is also an object of worship. The monastery has a pyramidal structure decorated profusely with wood carvings.

Kardang is another popular monastery of Lahaul, and is situated on the bank of the Bhaga river opposite Keylang. This monastery was built in the late medieval times and was deserted and has remained in ruin for centuries. The monastery was rebuilt by Narbu, a Lama, in 1912 A.D. who made it his abode after renouncing the world. The monastery has four chapels. On the shrine to the right the images of *Tārā* and Padmasaṁbhava stand installed, in the other *mchhod-rten,* a silver casket containing the Lama Narbu's relics is enshrined. Besides the image of *Togdon Sakya Śrī*, the teacher of Lama Kunga and grand teacher of the Lama Hishe Rangodol has been enshrined. There are numerous manuscripts in the monastery which are lodged in the book shelves

especially made for their storage. These manuscripts are painted in Tibetan language engraved slates and wrapped in silk cloth. An image of Avalokitesvara is installed in another shrine. The deity has eleven heads placed one over the other, besides a thousand hands. This is a unique representation of Avalokitesvara.* The walls of the shrine have been decorated with beautiful fresco paintings depicting the life of Buddha and other Buddhist tantric deities and tankas.

The Sha-Shur monastery was established in the seventeenth century and lies on the hill beyond Keylang—the district head quarters of Lahaul and Spiti. Shashur in local parlance means 'blue pines'. The building of the monastery is a rectangular structure plastered with mud and then white washed. It has a flat roof ornamented with flags and verandahs serving as *Pradakshiṇāpatha.* This is a *Drugpa* sect monastery. The roof is supported by massive beames studded with belt, swords, yak tail, huge horrible masks and features and the likes. The walls have been decorated with well executed and highly attractive murals. The shrine has a chamber of horrors and also has images of Buddha and other Buddhist deities. The main deity is a colossal image of the Bhddha.

Other monasteries of Lahaul are Gemur, Lamphrang, Sani, Sisru, Raval, Tikling besides the Buddhist temples at Billing, Gauzing temple at Kardang, Julung and Maning Lhakhang, Lahaul.

Gompha at Koksar

Koksar Gompha is situated on the right bank of the river Chandra at the foot of the high mountainous bank and sheltered by a huge natural cavern. It is a mud-brick structure and contains only one hall of worship. The significant feature of the monastery is a huge clay figure said to be of *Nanaka,* though it resembles other images kept in the shrine. The image holds a peculiar *āyudha* decorated with *vajra, pūrṇaghata, trimuṇḍa* and surmounted by *triśūla.* The image of *Nanaka* in the monastery has been identified by M.N Deshpande as possibly that of *Nirmavasara* a Buddhist guru, for a *taṅka* belonging to the eighteenth century A.D. exhibited in the Tibetan House, Museum at Delhi, projects identical features and attributes for the deity. There are a few *taṅkas* hung over the walls of the monastery. The bell in the monastery is of special interest, since the top handle depicts a *vajra* and the lower part depicts *chakra, padma, Bodhī-tree* and *triratna.* The silver *Bhoompa* (the decorated spouted vessel) surmounted by a peacock feathered fan, is an impressive piece of filigree work. The *vajra*-ghaṇṭa and the *Bhoompa* are the inseparable objects in the later *Tāṅtric* worship and are also noticeable in the Ki and Tabo monasteries. The *Gompha*[31] seems to be of recent origin and preserves no murals of antiquity.

Pls. 7-229, 1

Ki Monastery

Situated on a conical hill about a thousand feet higher from the river bed on the eastern bank of the Spiti river, the Ki monastery is a picturesque pile of buildings which looks, from a distance,

* An identical representation from Nepal has been published by the author in his "Composite Deities in Indian Art and literature, " Plate 34.

like a hill fortress. It is approached by a difficult pathway from Kaza along the left bank of the Spiti river and leads to Ki valley at the foot of the hills. A steep climb from the village Ki leads one to the gate of the monastery, which consists of a simple structure of mud bricks with a low gallery atop. From the entrance to the summit, a winding and uneven passage leads from one to the other through the residential place of the Lamas. The tiers are constructed in random rubble masonry in mud mortar. The houses are built of mud bricks or pressed clay each with a small wooden door frame and a window. Door jambs are decorated with a raised and burnished black coloured decoration. The door frames are also surmounted by some wood work. The monastery on top consists of a set of buildings on three sides of a small courtyard of which the building known as *Mane-lang* is an isolated and independent structure on the side of the courtyard. Opposite *Mane-lang* is a building, on high plinth called *Du-khaṅg* which is the principal place of worship and the place of religious instruction for the young Lamas. On the eastern side, there is a double story structure consisting of buildings called *Nagpo-gurusam, Chum-jhin, Zun-shing* and *Ku-lung* with several interconnected passages, apartments for the stores, kitchen and sacred chamber of worship not usually accessible to outsiders. From the archaeological and artistic points of view, Mane-lang and *Nagpo-gurusam* are of special interest, as both of these shrines contain remnants of old paintings, while the *Chum-jhin* contains a large number of ancient *taṅkās* of great artistic and iconographic interest.[32]

Mane-lang is a small oblong structure, having half open verandah with a covered circumambulation path around the inner room and opening into a verandah. The room contains a huge round colourful drum (*yantra*) set rotating by a mechanical divice. It contains on the inner side the sacred *mantra, "Oṁ Mani Padma Huṁ"* and other religious texts. The Lama operating the *yantra* (*Dhug-jur*) is supposed to mechanically repeat the scriptures with each rotation of the drum. On the four walls of this building are painted figures of Buddha and Bodhisattvas. The rear and the southern wall has two rows of paintings, the lower row containing larger figures, each with a halo behind the head. The paintings on the eastern wall also consist of two rows of figures. Female deities with many hands are also seen on the eastern wall. Three headed male and female figures also find place among the painted subjects. There is a painted hand of inscriptions along the top bordering the paintings, four to eight inches below the ceiling.

The outer wall of the verandah flanking the doorway was also once painted and the surface has suffered considerable damage. The structure consists of mud layers with a flat roof of earth-work supported on wooden frame work besides rafter and beams. The building proper stands on an artificially raised floor from the topmost tier and is about nine to ten feet high and appears to be one of the latest additions to the monastery complex and may not be older than a century or two. This building with its circumambulatory path can be compared with the *Lha-lun* temple in Spiti, which has been described by H. Lee Shuttleworth in Memoir 39 of the Archaeological Survey of India. Unlike *Lha-lun* temple, *Mane-lang* is a later structure but retains the ancient architectural tradition.[33]

The structure known as *Nagpo-gurusum* is situated to the east of the courtyard. It contains ancient mural paintings, which are now restricted to the southern wall surface. The painted surface is almost completely covered from the view of stucco figures kept on the raised platform against

the wall. These paintings seem to be dated earlier than those preserved in the *Mane-lang*. The subjects painted consist of Buddha in various attitudes.[34]

Above *Nagpo-gurusam* is a hall known as *Chun-jhin* which stores numerous *tankas*. Against the southern wall of this hall there is a book case with a central shrine containing an image of Bodhisattva. The *taṅkās* hung one over the other, all along the wall surface and pillars, is a magnificent collection worthy of careful notice which could throw light on the development of scroll paintings. Most of these *taṅkās* are of Tibetan origin and represent offerings from the Tibetan Lamas. It may be added here that the Tabo monastery, which is singularly rich in the mural paintings, does not have such a fine collection of *taṅkās*.[35]

The monastery has also a fairly good collection of brassware and silverware required for daily use and for ritualistic worship. Some of the objects are of delicate workmanship and the caste of artisans engaged in preparing the pots and pans still practice this ancient avocation. The orchestra containing a variety of music instruments is equally interesting. The masks and costumes used by the dancers are colourful and gay. The tridents and other *āyudhas* by the devil dancers are of religious significance and would call for a closer study.[36]

The two halls on the top floor - *Zhun-Shing* and *Ku-kung* are of recent origin and have undergone considerable renovation. *Zhun-shing* is used as the seat of the chief Lama. The hall is exquisitely decorated with costly Chinese carpets and *tankas* of Tibetan and Chinese origin. The ceiling is painted in the traditional Tibetan style, depicting the scenes from the lives of Buddha and Bodhisattva. Though of recent origin, these paintings portray fine sensibility and have, therefore, their own importance for the study of art tradition in the inner Himalayas. Gilded cylindrical pinnacles, with emblems like the *triratna* and *muṇḍa* adorn the top of the monastic establishments. These together with the flags, festoons and the bunches of ears of corn stand out against the blue sky or the mellow amber colour of the bare mountain side.[37]

The Ki monastery has undergone a lot of alterations during the past centuries. Francke has in this connection observed. "We read in Moorcraft and Treback's travel - 1820, that the Ki monastery was thoroughly ransacked in the petty wars between Kulu and Ladakh, which preceded the Dogra war. And during the Dogra war itself it suffered even more severely." He has further stated "But the Ki monastery has been restored since the turbulane" times of the Dogra war. It is typical example of ancient monasteries of a certain period. In this type we find the principal temple on the top of a little conical hill, and the cell of monks round about and below it. The aspect of the whole establishment is usually pleasing especially as it is situated in the wilderness of the bare and barren rocks. Monasteries of the same type are found in *Khirg-rtse, Me-ru, Chem-re, Ling-Shed, dkar, rgya,* of *Zangs-dkar* and probably in several other places.[38]"

The monastery has been founded atop a rocky spire and there is no uniformity in the layout. The upper part houses five chapels besides the special cells for the residence of the abbot, the kitchen and the stores. Each of these chapels have a large image of Buddha enshrined therein. The monastery also has 108 volumes of Tibetan manuscripts, lodged in three rows of specially made pigeon holes on either side of the Buddha's images. The walls of the monasteries are decorated with beautifully made Tibetan *taṅkās*.

Jātaka stories are painted over the walls of the central chapel, together with the figures of other Buddhist deities and the scenes of Buddha's life. The most attractive of them is the attack of the forces of *Māra* on the Buddha. The Buddha here is represented as seated under a Bodhi tree in *padmāsana*. The daughter of *māra* thinly clad is embrassing the Buddha; her arms are coiled round his neck, her legs are circling his waist and she is trying to kiss the lips of the Buddha. The goddesses *Tārā* and *Kālī* standing nude with raised arms and parted legs, are also depicted in the frescoes.

In the central hall of the monastery, there are two stucco images of *Yum-chen-mo* and Avalokitesvara. The library opposite the central hall too has stucco images including those of *Amitayus-Thse-dpag-med,* Sakyamuni, *Blo-bza-ng-ye-shes,* the Pan-chen who resided at Trashilumpo from 1663-1737 A.D.

Temples of Chang

There are two Buddhist temples at Chang, one of which is located on the top of a mountain spur to the north-west of the village and still speaks of the glory of the old castle unmindful of centuries of neglect and harsh weather. The temple known as *Lha-khan* is preceded by a small porch and contains a modern image of Padmasaṁbhava, besides a few cult objects and a copy of *yuṁ* or the *Śatasahasrikā-Prajñapāramitā* manuscript. Though the temple has evidently been built over the remains of an earlier one, the present shrine is of no archaeological interest.

In the middle of the village, however, there is a small temple, beaming against a big boulder and has a red paint. This temple too is known as *Lhs-mohi-Lha-Khan* meaning "temple of the Goddess". The walls of this temple preserve fresco paintings, which have been defaced. The central wall has a huge figure of Sakyamuni seated in *bhūmisparśa-mudrā* and an effigy of Amitabha. He is surrounded by composite figures having the human body but heads of different animals. These composite deities probably represent a well determined religious cycle, according to Tucci, the *Na-rag* or *Naikas* infernal deities[40] have to be propitiated, if one wants to find peace both in this life and beyond. The propitiation occurs according to a liturgy which has a large literature of its own, especially in that of the *Rnin-ma-pa* and the *Hbrug-pa* sub-school of *Bkah-rqhud-pa,* who are rather spread in high Kinnaur.

Tucci has described a few texts on the subject[41].

Lha-lung Temple

The temple which stands at this site, is believed to be one of the nine temples of *Lo-tsa-ba Rin-Chan-Bzan-po,* of which eight were destroyed by the Mangols in the seventeenth century A.D. The present temple known as the *Gserkhan* temple faces west and has a flat roof. The upper part of the outside walls is painted in alternate horizontal layers of yellow, red and lime wash. The temple has a circumambulatory passage about a metre in width, within the north, east and south walls, passing through the small temple, the main *Gser-khan* hall and the small store room adjacent D-43

to the *Gser-khan* on the south and under the same roof. The entrance to this temple is by the small temple and it leads out in the verandah front of the storeroom. The north part of the passage contains old frescoes. The small temple to the north of the entrance door of the Gser Khan's has images of three "Protectors of Tibet".

The temple preserves fresco paintings, besides the stucco images. The deities include Ratnasambhava, Akshobhya, Amitabha Sakyamuni and Vairochna besides the usual female deities like *Prajñāpārimitā* and *Tārā*.

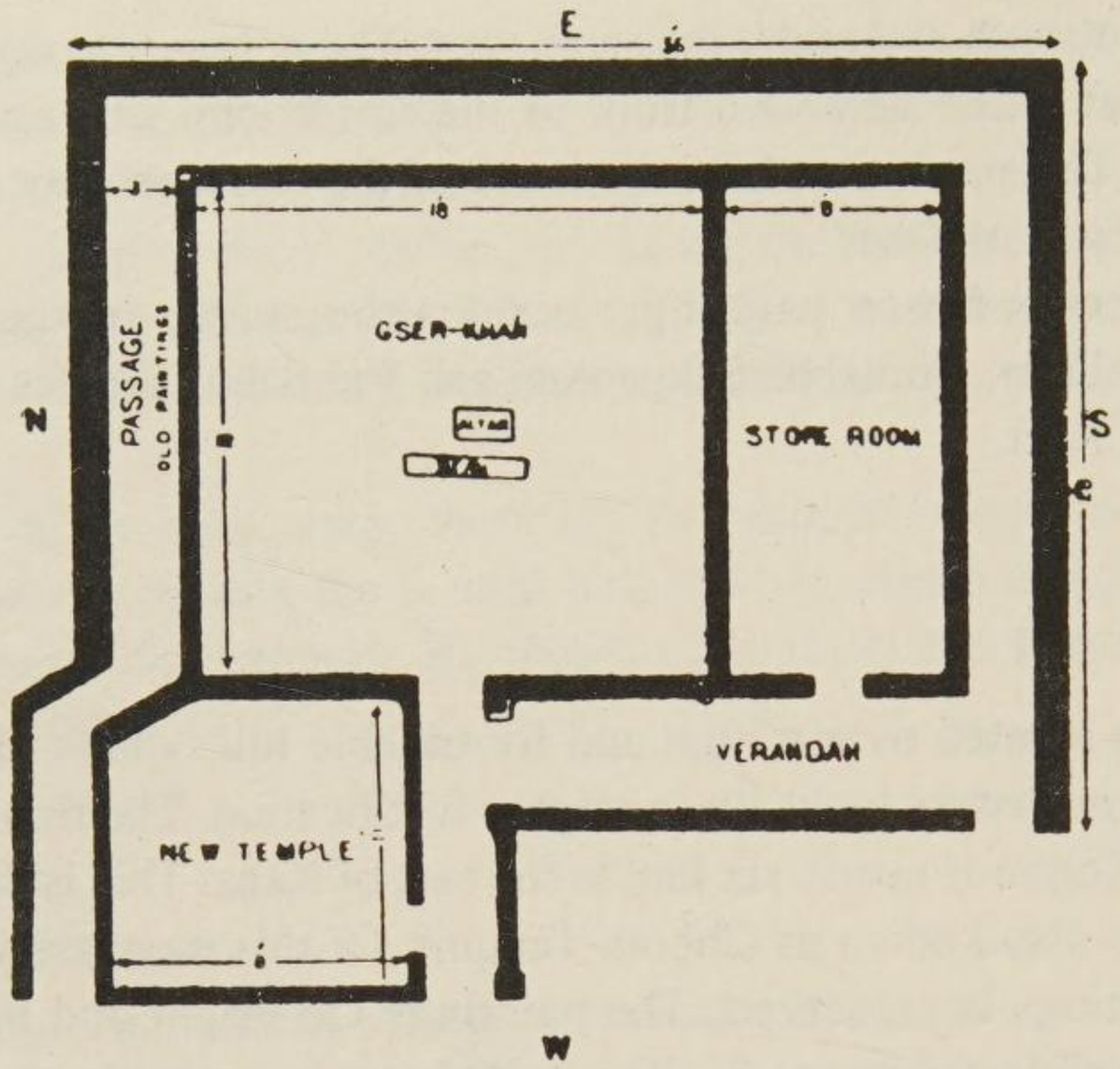
Tanguit Monastery

This monastery is located over a high and formidable hill, which can be approached by a narrow foot path. The monastery looks like a mighty fortification. The first monastery, which is to the east of the village Kogmi is nearly six km. to the east of Kaza. This is the summer residence of Khambo Lama. This is also known as Chhota Tanquit. Of this monastery, only one central hall containing mural paintings is preserved. The paintings are bright and the facial expression of figures is more animated than those at Ki. The paint layer is very thin and has presumably been coated with an oil medium. The paintings extend from the ceiling upto about a metre from the floor level and are spread over the broad two metre high wall surface. The top of the painted surface is fringed with green and orange banners, while a *Swāstika* pattern runs along the lower fringe. The paintings are done in red, green, yellow, orange and blue. The subjects include figures of Lamas, demoniacal figures framed by flames, Buddha in orange robes and the Lamas in Central Asian costumes. The paintings appear to have been varnished, since over the area where the paint has flaked off, the coat of varnish is clearly visible.

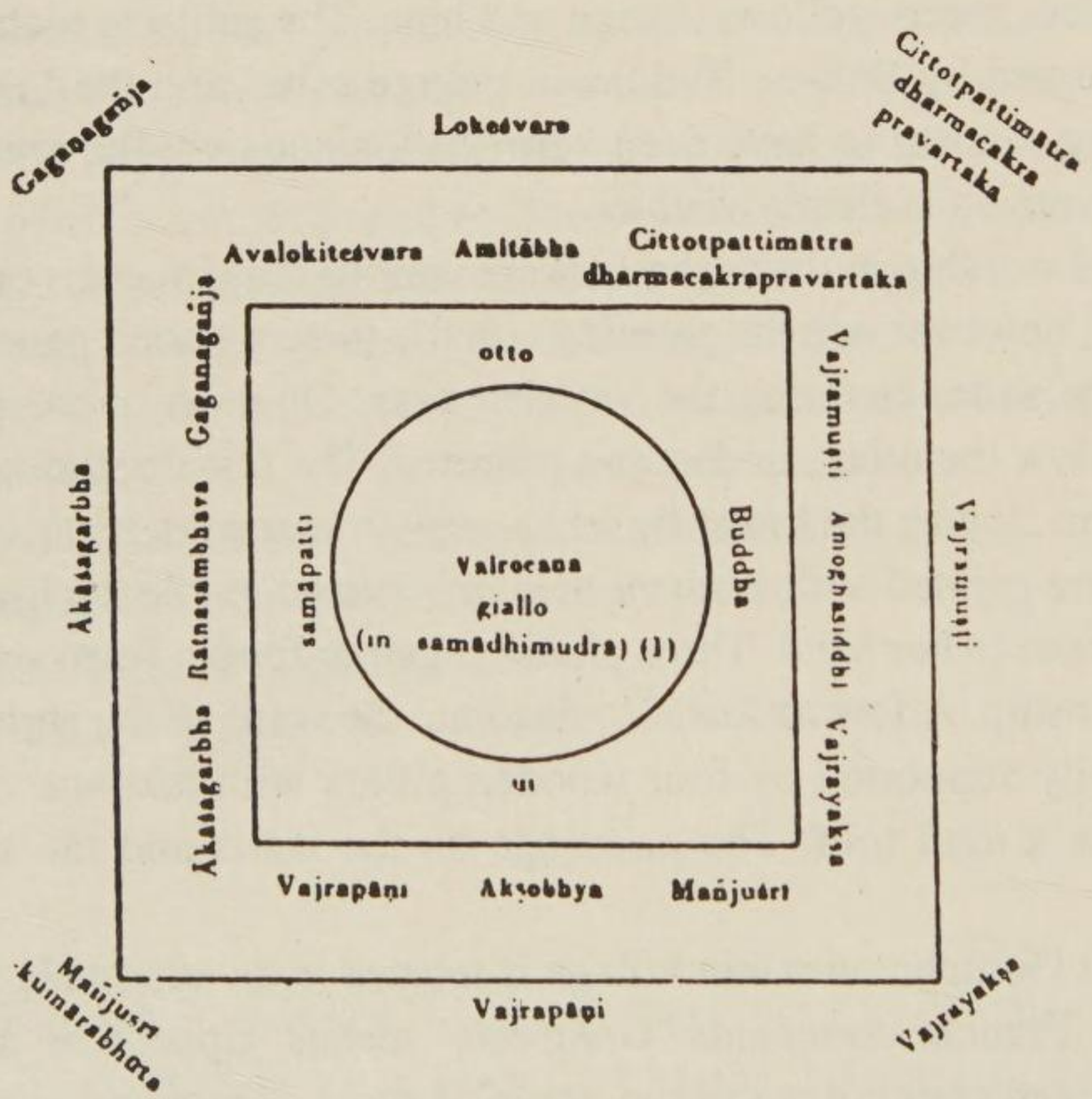
The chief object of worship in the monastery are various clay images contained in the wooden case. More interesting, however, are the paintings on the three wooden panels each about a metre long and nearly 30 cm wide, covering the wooden case. On each of the panels, there are two female figures, one below the other, in dancing postures. The female figures on the central panel are descending from the clouds; the lower figure, however, is seen dancing over a lotus. The third piece has a female figure painted with a mirror held in her hand, while the lower figure in the same panel has a stringed *Veenā* in her hand. Three planks together form a firm composition of exquisite drawings and draftsmanship. A few *tankas* also decorate the walls of the shrine.

The hall is centrally supported by four wooden pillars with *taranga* capitals. The wooden ceiling above supports a mud roof. The paintings on the walls and the wooden cases, are of considerable antiquity.

The larger Tanguit Gompha near Ikin village is located in an extremely picturesque and awe-inspiring surroundings. Francke comments "*Gong-mig*" means 'Upper eye' and at the place where this monastery can be seen peeping out of the world of rocks, a *mchhod-rten* was built." Francke did not visit this place because he felt too tired for such a steep climb. From the monastery one can have a panoramic view of the perpetually snow-clad mountain peak to the north-east, known as *Kuninde*. The main hall known as *Du-khaṅg* contains paintings of recent origin, done by a



D-42 Sketche of Maṇḍalas.



D-43 Plan of Gser Khan temple, Lhalung.

Nepalese artist. The oldest part of the monastery is *Gon-khaṅg,* with wooden pillars having *Taranga* brackets. The eastern and southern walls show traces of paintings which are damaged, defaced and pealed off. The mud walls also show numerous cracks. Another portion known as *Jung-shung*, a small room on the first floor, contains paintings of recent origin and are coated with varnish. In style these paintings resemble those in the Mattancheri palace at Cochin in Kerala.

Tabo Monastery

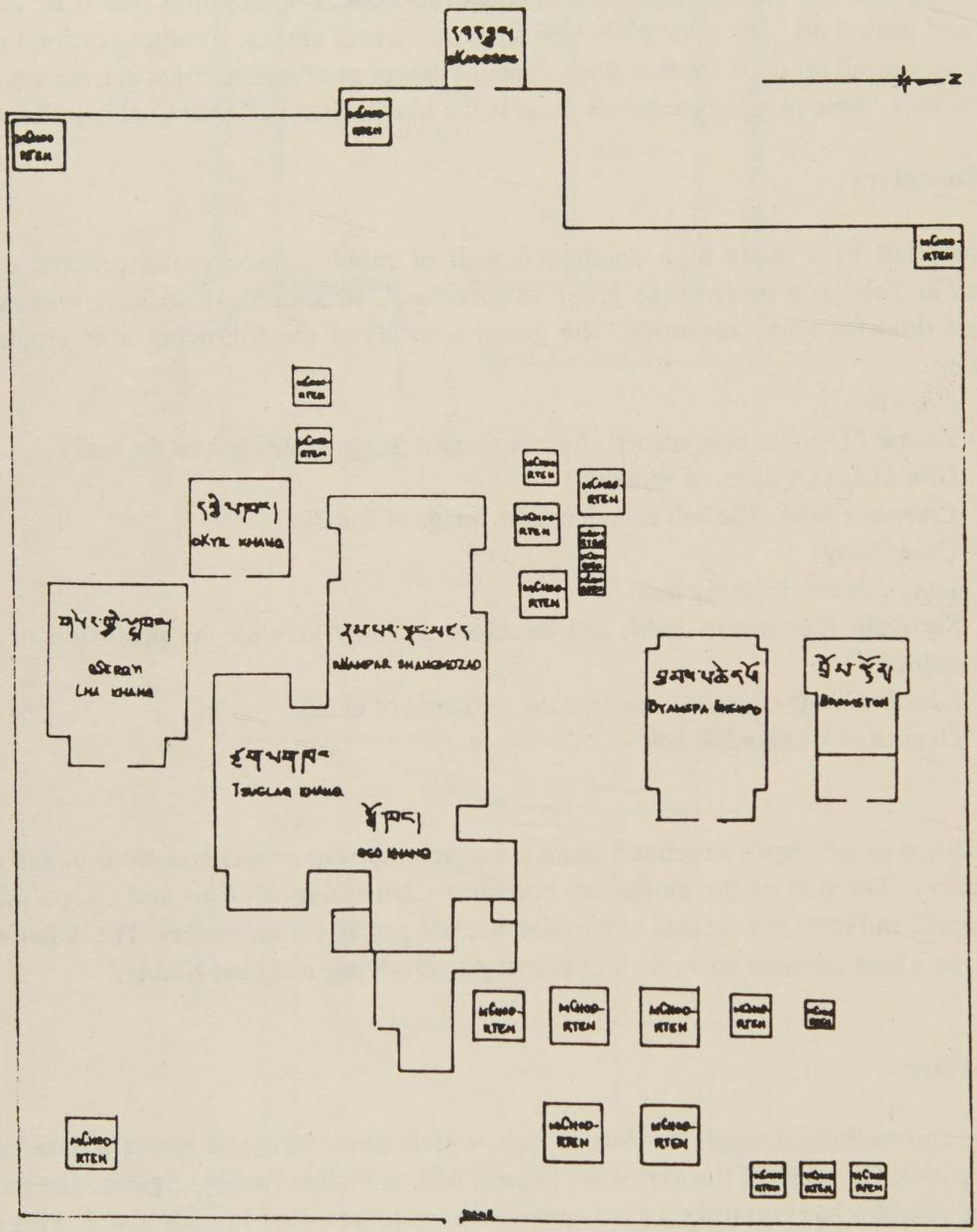
Surrounded by a fairly high compound wall of rubble masonry and pressed clay, the monastery at Tabo is a picturesque group of mud-brick structures which have withstood the
D-37 ravages of time for many centuries. The group consists of the following nine structures of importance:-

(1) *Du-Wāṇg*
(2) *Zēlāmā* (This has been named after the painted image of Zelama on the wall)
(3) *Gon-khāṅg* (A place of Worship)
(4) *Chamba Chibo* (The hall containing the image of Buddha)
(5) *Dome Laṅg*
(6) *Lang-Chedbo* (The big hall)
(7) *Ser-Laṅg* (Ser means gold, and therefore a *Gompha* with the profusion of golden colour.)
(8) *Lānkār-Chung* (formerly used for the initiation of nuns).
(9) *Dkyil-Khaṅ (Maṇḍala hall)*

Pls. 212-14 In addition to the above structures, there are a large number of *mchhod-rtens* in and outside the monastery. The part of the monastery combining *Du-Wāṅg*, *Zēlāmā* and *Gon-Khāṅg* are interconnected and form the nucleus of the most ancient part of the monastery. The *Zelama* which appears to be a later addition now provides entrance to *Du-Wang* and *Gon-Khāṅg*.[42]

(1) Du-Wāṇg

While approaching through the *Zēlāmā* hall, which faces east, one enters a dark corridor known as *gotha*. The walls of this shrine are painted with miniature Buddha figures. The main hall beyond the corridor has two rows of octagonal wooden pillars, four in each row, having carved
Pl. 199 stone bases of inverted lotus. The top of each pillar has a carving of *Pūrṇa-ghata* supporting a *taraṇga* capital. Besides the pillars, a few more round pillars have been added in later times to support the falling roof. The sanctum with a circummabulatory passage is at the end of the hall. Bodhisattva is the main deity of worship in the shrine. A four faced image on a high seat is kept in front of a wooden portion erected against the last set of pillars.



D-37 Plan of Tabo monastery.

The surface of the interior walls is divided into two parts by a row of thirty two projecting stucco figures at a height of about two metres, each one of them is held in position by a peg drawn in the wall from the body of the image. These images represent male and female deities, each having a tiara and seated over a lotus. The portion above the sculpture is covered by paintings of large and miniature Buddha and Bodhisatva figures. The lower portion has a continuous story of *Jātaka* depicted on the southern wall, while the northern wall display the life scenes of the Buddha from his birth to *parinirvāṇa* arranged in a chronological order. Among the paintings on the southern wall, a scene from *Vassantra Jātaka* showing the children of *Vassantara* being handed over to his father by the greedy Brahmin Jujaka. The other *Jātaka* deals with the story of the benevolent young prince and has to be identified with the help of the inscriptions available at several places. Interspersed within the painted surface, are large written records which need systematic and deeper study for determining their age and identification. The wall surface of the *pradakshiṇā-patha* is employed for the depiction of the theme of "Thousand Buddhas."[43]

Pls. 222-23

Among the paintings depicting the story of Buddha on the northern wall, the procession showing *Māyā* in a chariot proceeding to Kapilavastu is remarkable for its vigour and rich imagery. The conception of *Māyā* and the birth of the Buddha are also beautifully depicted. The panel on the north-east corner showing Buddha addressing the assembly of *Sakyas* is also remarkable. The *Mahārinirvāṇa* of the Buddha is depicted on the wall facing west. The paintings on the walls of this hall are by far by the most ancient at Tabo (11th Century A.D.) and stylistically owe their inspiration to the classical tradition practiced in India, Though it developed its own regional characteristics[44]. Besides, the shrine also houses beautiful bronze images of Buddha in *bhūmi-sparśa mudrā*, Bodhisattva *Vajrapāṇi* and *Mahākāla* and *Śakti*.

Pl. 230

Pls. 196-98

(2) Zelāmā

The structure is square in plan and is centrally supported by four pillars, with in central opening in the roof for the light. The paintings on the walls are of very recent origin and as suchthe shrine has forfeited much of its archeaeological importance.[45]

(3) Gon-Khāṅg

This is a small room used for *tana-mana* religious worship. It contains a wooden stool on which a few images made of *sattu* are kept. The main object of worship here is the goddess *Kālī* whose image made of wood is installed over a pedestal. The paintings on the wall consist of three figures of *Kāla* perched on horse back. He wears a skulls-bedecked head-dress, a flowing costume and is brandishing a sword. Below him are depicted eight auspicious symbols and miniature Bodhisattva figures[46].

(4) Chamba Chibo

The shrine is so called because an image of Buddha in *pralaṁbapada* stands enshrined in its sanctum sanctorum. Facing east, the hall has a small portico with an ornate wooden doorframe with *Ganēśa* on the *latātabiṁba*. Above the *latātabiṁba* are seven wooden panels in relief of which alternate ones contain figures of Buddha, while the other four are standing figures in *tribhaṅga*, the exact identification of which is not possible in view of their damaged condition. Above the central panel, a *Kinnara* couple is carved, while on the door jambs a beautiful floral pattern and a row of standing Buddhas have been carved on either side. The wooden door frame is a work of art and is comparable with the wooden temple of Chamba. It is not unlikely that the workmen for execution of such fine wood carvings came from Chamba region. The main hall together with the sanctum containing the large image of Buddha in *Dharmachakra Pravartanamudrā* has a very high ceiling (about six metres). The ceiling is supported by six pillars, three in each row, all standing on sculptured stone pedestals having carved figures of tigers and elephants.

The huge image of Buddha has undergone repairs in recent years, after the surface was painted with red and yellow colours. The paintings on the walls in the sanctum sanctorum, except the portion of the northern wall containing old paintings, have been retouched and varnished. The paintings on the main hall are of a later date. The ceiling also preserves a painted surface with geometrical designs.[47]

(5) Dome-Lāṅg

The shrine has a narrow entrance passage leading to more or less a square hall, centrally supported by one tall wooden pillar set over a stone pedestal. The entrance has an ornate wooden door frame having Buddha seated in *Dharma Chakrapravartana mudrā*. The paintings on the wall have unified composition consisting of a large picture of Buddha, with attendant Bodhisattvas. On the back wall is a large figure of Buddha, seated in *Bhūmisaparśamudrā*, holding a begging bowl in one hand with an attendant on either side also holding a begging bowl. The picture of a standing Bidhisattva with drapery of decorative designs, is painted on either side of the central composition. **Pl. 215** **Pls. 200-01**

The side walls have the compositions separated by miniature figures of which one large figure composition with the principal figure having four heads in *dhyānamudrā* attracts attention on account of the delicate line work. The wooden ceiling is painted with floral figures, celestials with scarfs in hand, and animal figures.[48] **Pls. 225-26**

(6) Lang-Chedbo

This is an oblong hall with a sanctum of slightly smaller width, which is particularly noteworthy on account of the beautifully decorated ceiling supported by brackets resting on the six octagonal pillars, three in each row. The ceiling decoration on the wooden planks set between the rafters is a distinctive feature of this *Gumpha*. Celestial beings, lotus medallions, floral patterns, **Pl. 202**

religious symbols like conch and geometrical patterns make the ceiling extremely variegated. The paintings on the walls are life size like those at *Dome-lāṅg*. The central figure on the back walls of the sanctum has been redone in recent years. But the figures on the side walls of the hall are older, though later than the earliest paintings in *Du Wāṅg*. The usual theme of the painting is Buddha, depicted in various poses.[49]

(7) Ser Lang

The shrine is provided with a porch and a plain wooden door, which could be a later addition. the rectangular hall has a definite indication of a sanctum. The hall is supported by four pillars, square in sectiog, and has a ceiling equally colourful like the one at *Lāṅg-ched-bo*. The paintings on the wall are similarly large and, therefore, the *Gomphas* 6 and 7 belong to the same period. The paintings here still preserve their originality as well as antiquity and are untouched by later renovations. They are fringed at the lower end by running *vajra* pattern and decorative writings.

Pls. 203-09 D-38

In the back wall, the central figure is that of a Buddha seated in *Bhumisparśamudrā,* with attendant figures on either side. On the left of the figure is a Buddhisattva figure carrying a book and a sword. The most distinguishing feature of this figure is the extremely intricate design of the garment worn by it. The paintings are remarkable for the minute workmanship of drapery and ornamentation.[50]

Pl. 211

The other walls also have large compositions. In this hall masks are kept on stools or tied to pillars. The figures of this shrine painted on the walls are bigger than the natural size and have been arranged in a systematic order, placing three in each wall and deal with well known deities. The following description of the wall paintings has been provided by Tucci in the order as one enters the hall:-

(1) God of Medicine:- *Sman-bla (Bhaisajyaguru)* wearing the religious robe (*Chos Sgos*): In the left hand holds the vase for alms (*piṇḍa-pātra*), while the right hand is in the position of *Varadamudrā*.

(2) The central figure is reproduced with greater richness of decoration. Under the throne, between the rings of stylised flowers, two lions are seated back to back, a very common motto in all mural paintings of Guge. On a *Padmāsaṇa* is seated an Amitabha. The colour is red, and has *piṇḍapātra* in his hand which is in the position of meditation. He wears the religious robe, while on his two sides two deities are represented, standing with diadems and royal dresses. *Padmapāṇi Avalokitēśvara,* clad in white dress, stands to the right. On the left stands Mahāsthānapātra *Lokēśvara.*

(3) The third fresco represents a deity dressed in the usual royal attire, with diamonds, necklace and ear-rings. The deep blue figure has its hands crossed over the chest. It holds the bell in the left hand and the *Vajra* in the right. The deity depicted here seems to be *Vajradhara*.

(4) On the central wall are painted the figure of (i) Bodhisattva seated in a European fashion (ii) Seated image of the Buddha and (iii) Bodhisattva Maitreya.

(8) Lānkār-Chung

The *Lānkār-Chung* shrine has been used for the initiation of nuns, a small oblong hall centrally supported by four round wooden pillars, faces east and has a low wooden entrance. The western wall has an image of Buddha seated in *bhumisparśamudrā* painted on it. To the left is a seated Bodhisattva carrying a sword and book on lotus on either side. Three large figures with rows of miniature figures on the side are also painted on the southern wall of the two rows of figures, seven in each row, one set has been damaged. The figures of *Kālī* wearing a skull bedecked *mukuta* stands painted on either side of the walls looking west on either side of the entrance.[51]

(9) Dkyil-Khaṅ (Mandala-hall)

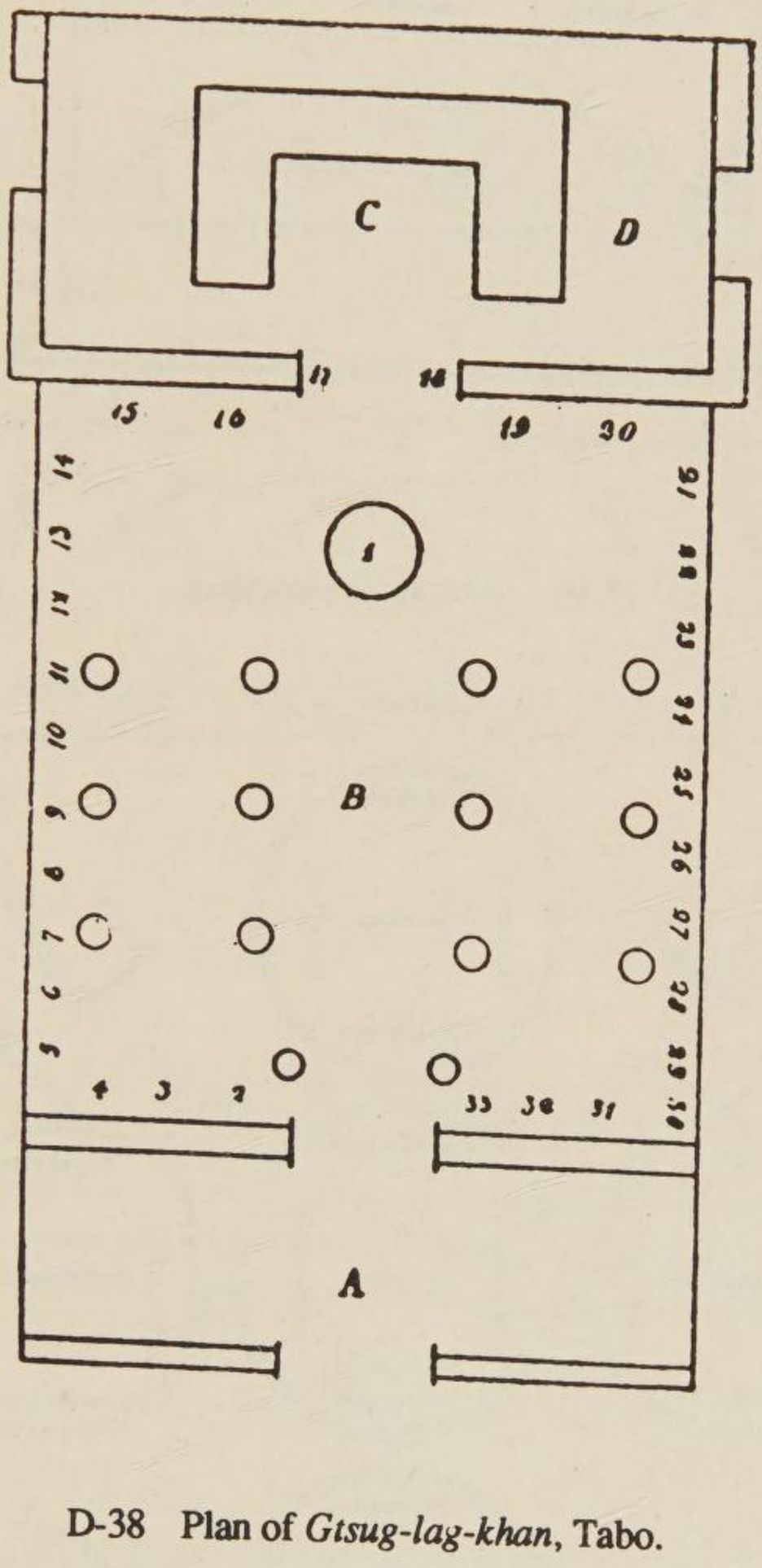
The *Maṇḍala* hall is one of the smallest charpels at Tabo besides being one of the remotest is not well preserved. The paintings decorating the walls could be of the seventeenth century, probably by the work of the kings of Ladakh, when the entire monastery at Tabo was rebuilt. The *maṇḍala* hall is a place of initiation, where the master reveals to his disciples the manner of realising truth which in the lengthy years of apprenticeship he has been explaining to him. In the *dkyil-khaṅ* a master initiates the neophyte with *abhiseka* and the disciple leaves the shrine, born anew, into the spiritual world. Therefore in the *dkyil-khaṅ* no images or altars are found. Pl. 210 Ds. 39-42

The chapel however, cannot contain even decorations other than the *maṇḍalas* which represent the symbolical expression of that world, in which the initiated must be reborn. The *maṇḍalas* represented on the walls of this chapel are quite important. The central figure represents *Vairochana*, having four faces seated in *Vajraparyanksana,* with hands placed in *dhyānamudrā*. On the other walls also the *maṇḍalas* have been painted.

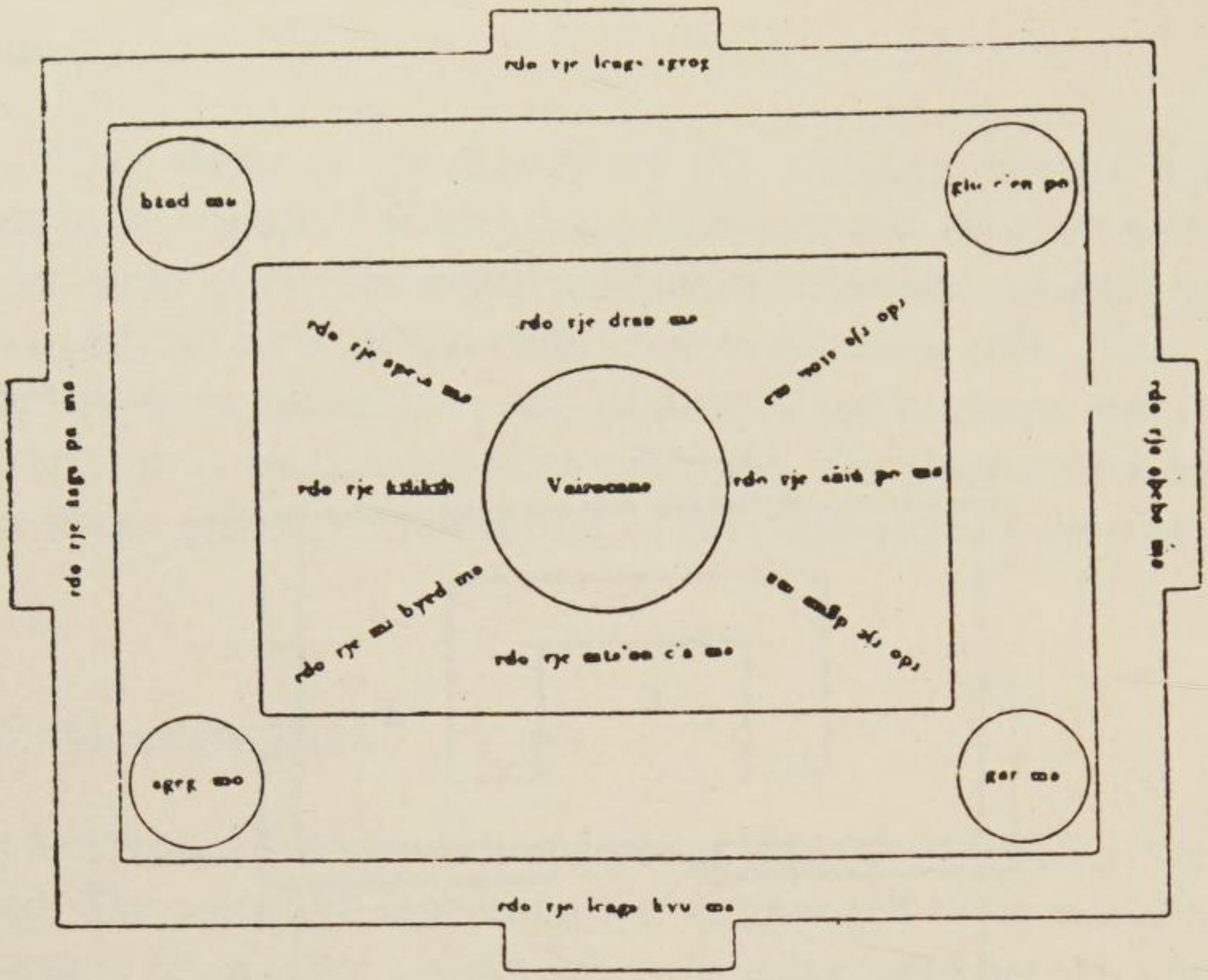
In the minor temples of Tabo, mention may be made of the temple of *Byams-pa-Iha-Khaṅ* i.e. Maitreya. That the temple is of considerable antiquity is evident from the base of a column in stone, which appears on the floor. On the four sides of the column, there are four lions. They probably stand witness to an ancient temple, which is now destroyed. In the temple of *Hbrom-ston* also nothing remains of the original chapel besides the deodar doors which are decorated with carvings of the 12th century A.D.

The monastery at Tabo has a small but fairly interesting collection of bronze images as well showing Buddha seated in *vajrāsana* in *bhumisparśamudrā*. In one case, he also holds the *vajra* in his left hand. There is also an image of *Vajrasattva* holding a *vajra* close to his chest. These bronze images have both Indian as well as Nepalese origin.

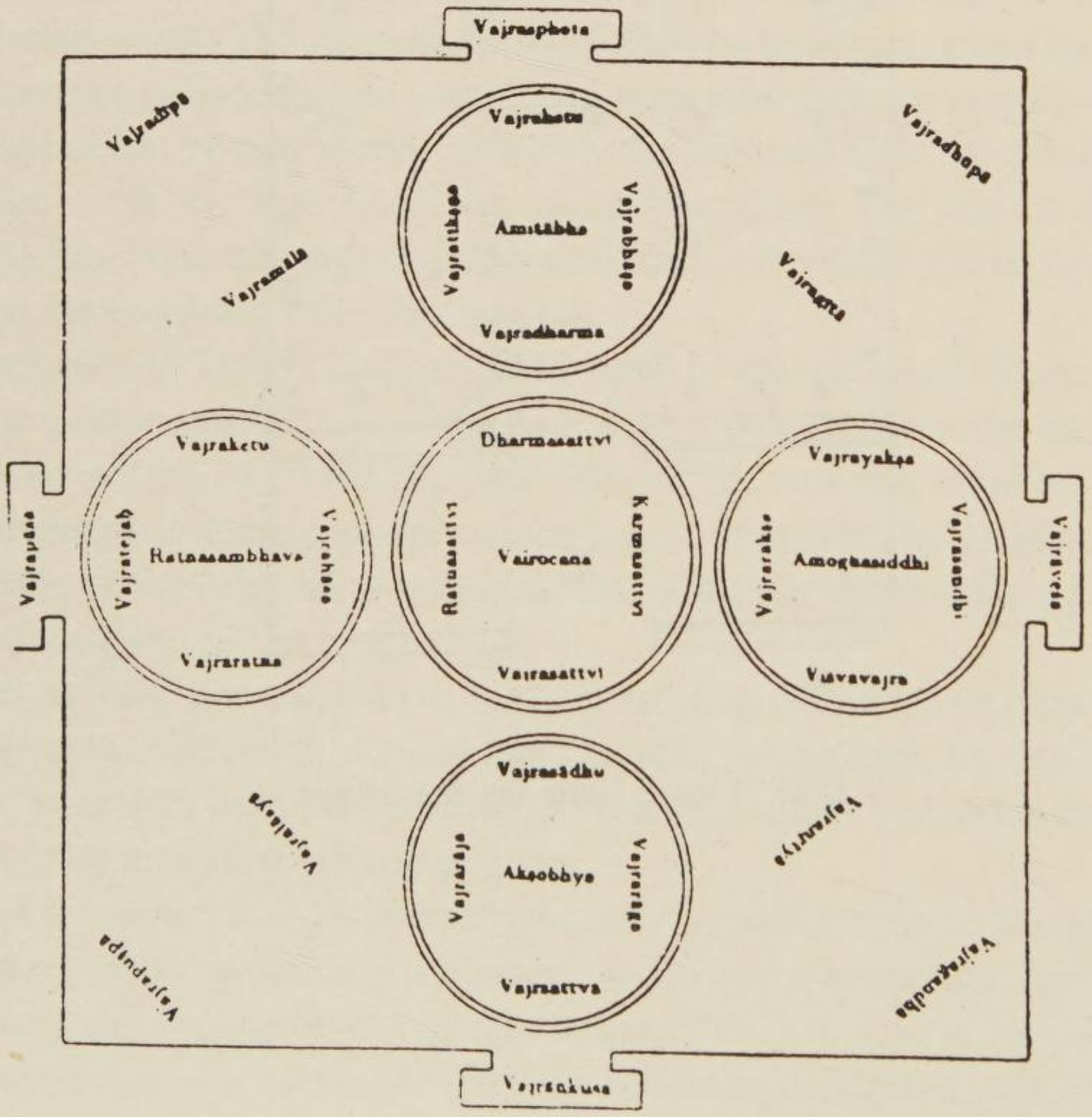
The remains of a deserted and dilapidated monastric establishment are found on the mountain side a few hundred metres from the main monastery and nearly two hundred feet above the ground level. This monastery was used in winter by the Lamas of the lower monastery, but in view of its bad state of preservation, it now serves the purpose of holding a fair in winter which lasts about a week. The monastery consists of a few caves partly excavated in the conglomerates formation and partly built in rubble masonry.



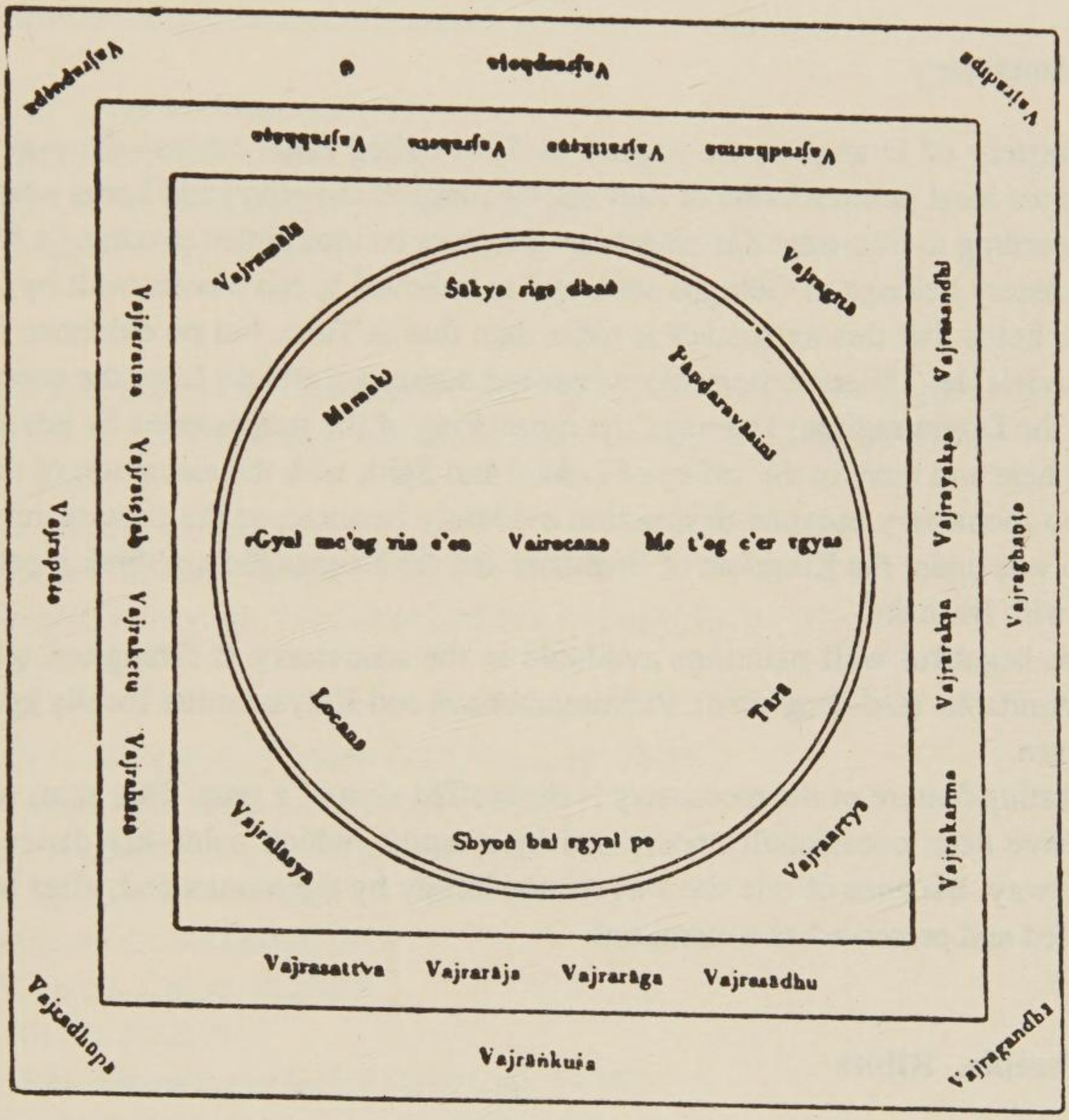
D-38 Plan of *Gtsug-lag-khan*, Tabo.



D-39 Sketche of Maṇḍalas.



D-40 Sketche of Mandalas.


Vajrasattva
Vajrarāja
Vajrarāga
Vajrasādhu
Vajrāṅkuśa
Vajrapāśa
Vajraghaṇṭa
Vajralāsya
Vajramālā
Vajragītā
Vajranṛtya
Vajrasphoṭa
Vajrahāsa
Vajrālokā
Vajradhūpā
Vajrapuṣpā
Vajradīpā
Vajragandhā
Vajrakarmā
Vajrarakṣā
Vajrāveśa
Vajrāmṛtā
Vajrāyudhā
Vajrābharaṇā
Vajrakavacā
Vajrasvabhāvātmikā
Vajrakāyā
Vajravāṇī
Vajracittā
Vajrayakṣā
Vajramandrā
Vajrasaṃdhi
Vajrapuṣpā
Vajradīpā
Vajradhūpā
Vajranṛtyā
Vajrālokā
Vajragītā
Vajragandhā
Vajrapāśā
Vajrāṅkuśā
Vajrāveśā
Vajrāmṛt

Of the many Gomphas at Tabo, the one that is comparatively better preserved is *Du-Wāṅg*, which is partly rock-cut and partly structural with ancillary structures forming a kitchen (*chand-sa*), a store (*Schoit*) and a toilet (*Cheit*).

Besides *Du*-Wāṅg there are six crudely cut caves on the eastern side either circular or oval in plan. The facades of these caves have almost completely fallen and the cells are also damaged. These caves are known as *Shanoy-phoo* (eastern side residential rooms). In the western half there are also nine cells in an extremely damaged condition, including quarters for the head Lama.

Drangkar Monastery

The monastery of Drangkar, the capital of Spiti called *Lha-'od-pai-dgon-pa-Lha-'od* is believed to be the local pronunciation of *Zla-'od*, the name of the renowned Lama who was born in 1121 A.D. according to Reu-mig: *Zla-od-pa* can therefore be interpreted to mean "a flower of Zla-'od. The monastery belongs to Gelugpa sect, and is believed to have been built by *Zla-'od*. The local tradition holds that this monastery is older than that at Tabo, but no evidence in support of this claim is available. The monastery has witnessed numerous attacks from the enemy including the one from the Dogra regime. Traces of the ransacking of the monasteries by hostile forces are still available here and there in the valley of Lahaul and Spiti, with the exception of the monastery of Tabo. Tabo monastery escaped destruction evidently because, at the time of invasion of the Dogras, Tabo was under the Kingdom of Bushahar and the Dogras did not think it prudent to pick up a conflict with Bushahr.

There are beautiful wall paintings available in the monastery at Drangkar, which include depiction of Amitabha (*Od-dpag-med*), Padmasambhava and Kalyanamitra locally known as *dGe-bai-bshes-gnyen*.

An interesting feature of the monastery is the stuffed skin of a goat. This goat, when alive, is believed to have been occasionally possessed by a spirit, which made her dance about in an extraordinary way. Because of this she was treated kindly by the monks and, after her death, her skin was stuffed and preserved as a memorial.

Buddhist Temple, Ribha

On the opposite side of Chini across the Sutlej, there is a village named Ribba which is also a prominent Buddhist centre. The noted Buddhist teacher Rilbhat established a Buddhist monastery at this place. There is a legend that the Buddhist teacher, who freely used magic and women in the performance of *Tantric* rites, soon became unpopular in the area. Evidently the medieval tantric practices introduced by the Buddhist teacher were resented by the local people who gradually became hostile towards the teacher and even wanted to kill him. It is believed that the teacher, because of the hostile attitude of the people, jumped into the Rorang from the roof top and it is said that the place where he jumped still preserves the foot prints of the teacher. The truth in this story could not be confirmed, but the monastery still exists as a testimony of the bygone days.

NOTES & REFERENCES

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(11) *Ibid*
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(15) *Rigveda*, 7.2.1.
(16) *Taittiriya Samhita*, 2, 3, 6, 5.
(17) *Panchavimsa Brahmana*, 13.4.4
(18) Bhattacharyya, Benoytosh, *The Indian Buddhist Iconography*, p. 307.
(19) *Ibid*, p. 308.
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(22) Tucci G. *Stupa Indo Tibeteca*, I, p. 95, Pl. XXI.
(23) Bhattacharyya Benoytosh, *op.cit*, pp. 160-161.
(24) Tucci G., *op.cit*, Vol. I. Pl. XLI.
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(26) Tucci G., *op.cit*, I, p. 92. Pl.XXIX
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(30) Fracka, A.H. *op.cit*, p. 43.
(31) Deshpande M.N. and others, *Report on the Buddhist Monasteries at Ki & Tabo in the Spiti Valley*, 1965, pp. 4-5.
(32) *Ibid*, pp. 5-6.
(33) *Ibid*, pp. 6-7.
(34) *Ibid*, p. 7.
(35) *Ibid*.
(36) *Ibid*,pp. 8-9.
(37) *Ibid*, p. 9.

(38) *Ibid.*
(39) Singh Mian Govardhan, *op.cit*, pp. 125-140.
(40) *Ibid*, p. 123.
(41) *Ibid*, p. 125-140.
(42) Deshpande M.N. and others *op.cit*, p. 15.
(43) *Ibid*, pp. 15-16.
(44) *Ibid*, pp. 16-17.
(45) *Ibid*, pp. 17.
(46) *Ibid*, p. 17.
(47) *Ibid*, p. 18
(48) *Ibid*, p. 19.
(49) *Ibid*, p. 20.
(50) *Ibid*, p. 20-21.
(51) *Ibid*, p. 22.

CHAPTER 6

The Artists and Artisans

While dealing with the artists and artisans engaged in the building of temples, their interior as well as exterior decoration, the making of stone, bronze, brass or wooden images to be enshrined in these religious edifices, one is reminded of the provisions of the Sanskrit texts as to the basic qualification of the artisans. Though several of the Sanskrit texts spell out the requisite qualification of a good artist, *Samarāṅgaṇa-sūtradhāra* (SS) is unique in providing more detailed, systematic and scientific account in this regard. The science of architecture in India had reached its full development at the time of the composition of the *Samarāṅgaṇa-sūtradhāra*. Some of the noblest and the largest *prasādas* were set up by the tenth century A.D. Naturally, therefore, in a building construction like the large *Prasādas* where hundreds of men — masons, artisans, labourers and artists — were working in complete cooperation and unity of purpose with devotion and dedication to the work, the water-tight divisions of the builders, the traditional four-fold divisions of the artist into *Sathapati, Sutragrahin, Vardhakī* and *Takshaka* had lost their importance. The S.S provided two broad classifications of these servants of God and humanity at large — the *Sthāpati,* the master-architect and *Sthapaka* — the architect priest, the *Guru* and the *Ā)chārya*. This latter personality had importance only in planning and setting up of the religious structure — like the *prasādas* or the temples, otherwise the master architect — the *sthāpati* was the sole authority in any building activity, civil or royal in[2] the olden times.

Indeed it is the architect who makes what the architecture is. स्थप्यतेः कर्म स्थापत्यम् Like a poet, the weaver of dreams, he weaves the poetry of buildings, like a musician he produces the rhythm of the structure, and like a creator he brings forth new forms[3]. The architect and the architecture, from the point of view of pure art are an integrated whole. The SS in the very opening lines of Chapter 44 —*Sthāpati-Lakshaṇa* —prescribes qualifactions which go to make a*Sthāpati* and says, "I am now going to describe the *Sthāpatya* as handed down to us from generation to generation, by the knowing of which the values and the defects of the architect are known". i.e. the science of architecture, the traditional lore as handed down from generation to generation and expouned by the ancient *āchāryas* like *Viśhvakarmā, Maya, Ganga, Agastya, Kāsyapa* and *Mānsāra*. He should also have practical knowledge of *Śāstras*, besides practical experiense of the artistic skill: still the

experience and the artistic perfection thereof will not do, if he lacks personal insight or the genius of an architect. Apart from these qualifications, an architect should be a man of character, above reproach both in perception and in example.[4]In fact a good architect or *sthāpati* should possess some definite qualifications which have already been spelt out earlier. (f.pp.13-14).

Most of the royal buildings in the ancient past, had to be executed by artisans of repute. But despite the excellence they had achieved in their respective arts, they perhaps did not enjoy high social status. Vidya Dehejia, in this connection has observed[5]:-

> "The process of royal patronage in ancient India was a three cornered process. The royal patron stood at the top, with the result of his patronage, the temple beside him, the artist cum-craftsman, whom he patronised belonged at the bottom of the triangle. While patronage invariably involves a relationship of social disparity, nowhere else in the world is this disparity so marked. The artist in India belonged to the lowest order of society, to the caste of *Śūdras*, comparising those who laboured with their hands, whether it be to produce a basic wooden beam or an elegant sandalwood sculpture, simple thatched hut or a fine stone temple. The artist was a member of a guild and guilds of sculptors, painters and architects occupied a position in the social order parallel to that of the guilds of potters, blacksmiths, weavers or carpenters. Despite the fact that the artist frequently had access to the monarch and played a significant role in both royal court and temple, he had a lowly status, similar to that of a musician and a dancer, who held similar privileged positions and yet were of low caste."

The professions of different class of artisans like the masons, carpenters, blacksmiths, wood carvers and painters or even the script writers were hereditary.

Though the artisan of the past had no respectable social status, and his talents in general remained unrecognised after the completion of the monumental edifices, the artist was well remunerated by the patrons, because it was done, as the *puṇya* or religious merit of the construction of such an edifice could not accrue to the patron in full unless the labour or artisans engaged in the work were remunerated. *Mahāvaṁśa*[6] — a Buddhist text of the second century B.C. narrates the following account, on the remuneration to be paid to the artisans for the construction of a stupa by king Dutthagamini in Sri Lanka:-

> "And the king made it known, work shall not be done here without wage. A thera .....who wished... to take part in the work of building the cetiya ... came hither and when he had made a brick in the size (such as was used there) after having learned (the exact measure) he, deceiving the work-people (in the thupa), and quarrel arose (on this matter). when the king came to know this, he asked: 'Is it possible to recognise the brick?' Although the workman knew it, he answered the king, 'It is not possible.' To the question 'Dost thou know the thera?' he answered: 'Yes'. The king commanded that a pair of garments worth a thousand (pieces of money) and costly red coverlet be given to him and

when he had (also) commanded to give him many things used by Smanas, and Sugar and a *nali* or fragrant oil, withall, he laid his command upon him."

This account of the second century B.C. making it abundantly clear that in exchange for adequate, often generous payment of money, the artists and craftsmen built the stupa at Anandpura in Sri Lanka for the king of the times. "It was considered vital that every craftsman be paid a good measure for the work executed by him; for only thus could the king ensure that the religious merit for building the sacred monument would accrue to him. The monk who wished to acquire a measure of this merit and who persuaded the brick layer to substitute his brick for the bricks provided by the monarch, was paid many times over, in order to make doubly sure that the entire religious merit was retained by the king[7].

This episode reflects the position obtaining in the country a couple of centuries before Christ. At that stage though it was considered meritorious to adequately compensate the builders of the religious edifices, the idea of giving lasting recognition to the artists and craftsmen, through a lasting document or an epigraph, had not yet been conceived.

A century later, craftsmen were receiving better recognition as evidenced from the epigraphs available over the railings of the stupa at Sanchi, in Madhya Pradesh. There is a school of thought which considers that stupa NO. 2 at Sanchi was financed by public collections and not by the monarch. The great stupa at Sanchi is 120 feet in diameter surrounded by stone slabs, stone railings and four ornamental gateways giving access to the *pradakshiṇāpatha*. The second ambulatory passage is laid fifteen feet above the ground level with steps leading to it and a *harmikā* railing is laid at the top. "This gigantic project in which stone was used for the first time on such a massive scale (except for the stupas at Barhut), was not, as one may imagine, the result of royal patronage. On the other hand, the monument was raised through numerous small donations from various citizens. There are not less than 631 donative inscriptions over the railing of the stupa at Sanchi, besides the cross bars, rail pillars and coping stones etc. spelling out the names of donors. However a solitary inscription refers to a small donation by queen Valuka. The remaining 630 inscriptions highlight the donations made by devotees, householders, housewives, merchants, traders and artisans and the like. Among several other epigraphs, the one recognizing the skill of the artisans reads as under:-

Vedisakehi dantakarchi rupakrmmam katam
(Carving done by the ivory workers of Vedisa-Vidisha[8])

"When joint work was involved, and when the entire guilds of sculptors worked on the richly ornamented walls of a temple, one would expect the guild as a whole to claim recognition for this work. For instance, the ivory carvers of Vidisha proudly claim the honour of carving a stone bas-relief on the south gateway of the Sanchi stupa. Yet it is not often that we found such proclamations. We may assume, for instance, that the guild of sculptors and painters who worked on the richly decorated cave at Ajanta were proud of their work. Yet, apart from the hastily

scratched inscription which records the name of Sutradhara Yugadhara, there is no reference to these guilds. On the other hand the achievements of the patrons are elaborately extolled. Clearly the artists worked behind the scene, so to say, and their lowly social position went hand in hand with the proclaimed glory of the patron, who certainly never renounced his ego or foresook his identity."[9]

From the above epigraph, when compared with the others available over the railings of the Sanchi stupa, one thing becomes clear is that the artisans got recognition in the railing first because the entire project was raised out of public donations and it is just possible that the craftsmens, guild of Vidisha served *gratis* in the cause of *dharma*, which earned them recognition like other donors.

The Brahmanical literature makes specific provision for extending honour to the artisans and craftsmen, engaged to build religious edifices or make sculptures, bronzes and paintings etc. J.N. Banerjea in this connection has observed as follows:-

> ".....notice should be taken of the honour to be done to the architect, sculptors, or artists responsible for the construction of the images and the building of the temple. *Haribhaktivilasa* quotes from various texts like *Bhavisya Purana, Matsya Purana* and *Haryasirsa Pancharatra* about the full satisfaction and honour to be given to the artists by the person who is enshrining in image:"
>
> (i) *Tato vishnum, Samaniya Sudhautam Suprikshitam Silpinam pujayet paschad Vastralamkaradibhih" —Bhavishya Purana.*
>
> (ii) *Aniya lingamarccam vā śilpinah pujayedbudhah vastrabharnaratnaischa ye cha tatparicharakah Kshamadhavamiti tan bruyat yajamano hyatah param. —Matsya Purana*

Despite the persistent stress of the texts to fully honour the artisans engaged on the erection of religions edifices, and to keep them financially well remunerated in order to gain full religious merit, the texts are comparatively silent on the issue of recognising their skill by inscripting the names of the artisons on these edifices together with the donors. This practice is possibly of later origin.

Building temples and installation of images in Himachal Pradesh, the following six categories of artisans were generally deployed:-

(i) Mason : Who could work in stone and bricks and also make stone images.
(ii) Carpenter: Who could attend to wood work.
(iii) Artisan: Who could prepare metal castings.
(iv) Painter: Who could paint the surface of the interior walls of the shrines or other miniature works of art.
(v) Engraver: Who could engrave on wood and stone.
(vi) Script writer: Who could prepare the text for the epigraph.

These artisans could produce the work of art which could project their artistic skill in working on Śikhara as well as wooden temples, stone sculptures, bronzes and metal images, wood and

stone carvings, metal castings and copper plate grants. Besides there was another set of workers who could compose literary works for incorporating them in the copper plate grants. Sometimes even the silversmiths or goldsmiths were also engaged for executing works of art. One of the earliest references to the engaging of a goldsmith for the execution of the matter is recorded on a copper plate grant of the king Bhotavarman in 1396 A.D. The goldsmith so engaged has been named as Rupunu, while the name of the engraver has been recorded as pandit Agasti. Similarly the names of goldmsiths Ratna, (1558 A.D.), Arjani (1558 A.D.), Arjana (1646 A.D.) and coppersmith, Rupuniks (1446 A.D.) have been mentioned in the copper plate grants.

Besides the copper plate grants, the names of the artisans are usually found engraved over the pedestals of images, temples, *praśastis*. In a solitary case the identity of the artist is revealed, with the discovery of the bronze image of *Lakshaṇa Dēvī* from Brahmur, since his name has been specifically mentioned on the pedestal of the image which was got installed by Meruvarman. Evidently the artist had great influence over the monarch, who allowed the former to engrave his own name over the pedestal together with the name of the monarch.

Gugga had been a master craftsman and a genius of par excellence who created works of art so great that he is admired even to day. "The inscribed sculptures and the superb temple carvings, however, tell another story about Meruvarman's refined taste in the visual arts and architecture. What is even of greater interest is the fact that all the four bronzes (*Lakshmī Dēvī*, *Śakti Dēvī*, *Narasiṁha* and *Ganēśa*) were made by a master sculptor Gugga. True, we know nothing about this great Indian sculptor, except that he was humble enough to refer to himself simply as a workman (*Karmina*). I know of no other instance in the history of Indian art, when a corpus of four metal sculptures bears the signature of a single artist. (Two names occur on several bronzes discovered in Sirpur hord, which are considered to be the artists signatures, but more likely they are the names of donors. What is perhaps sadder still is that few Indians know either the name or the works of the master sculptor, who was no less a genius than the better known sculptors of ancient Greece or Ranaissance Europe.

"We do not know whether Gugga was a local sculptor, though this is unlikely. More probably, he was brought from somewhere else by the monarch who certainly was no less a connoisseur of the visual arts than a Jahangir, a Satwant Singh, or a Balwant Singh. The superb artistry and technical sophistication of these brass sculptures clearly demonstrate that Gugga could not have learnt this craft in isolation. As there is no surviving evidence of the earlier art in Chamba region, one must conclude that Gugga was brought from somewhere else. The existance of a superior tradition of wood carvings in Kulu — with which Gugga's goddesses are stylistically related — may be significant, but it could be noted that there is no evidence of a flourishing tradition of metal casting in Kulu; certainly not the kind that would have produced a Gugga". Herman Goetz[12] has given a descriptive account of an artisan, who flourished during the reign of Meruvarman — the ruler of Chamba....." all the other works of Meruvarman's bronzes is obviously from Gugga's hand. Its workmanship is excellent and expert. The figure of two goddesses have the same slim elegance which distinguishes the wooden statuettes from the reliefs at the entrance of their shrines; they wear the lavish jewellery of the late Gupta period: *Lakshṇa Dē)vī 's Jatāmukuta* is not a tangled mass of natural hair, but a fashionable Gupta Wig (*alakā*); the

Śakti Devi's lotus seat is one of the glorious symbols which later Buddhist art inherited from the Gupta period, and yet as in wood carvings, here too other features point to the art of Deccan in the 7th Century. *Lakshṇa Dēvī* represents the early Chalukyan concept of *Mahishāmardinī* (Aihole, Badami, early Ellora Caves). And athletic muscles of *Narasiṁha* and *Ganēśa* are familiar from the sculpture of Pulkesan II. The Head of the former finally links up, on the one hand, with Badami, and on the other, with Kashmir sculpture of 9th Century."

"But even[13] the non-Gupta features break through, whether the crowns with their reminiscence of Gandhara art, represent an outside element of a fashion of Harshavardana's reign, inspired by contest with the barbarians, we cannot at present decide. But in Gugga's modelling there is also a tendency to simplify surfaces and masses, and to add details by engraving slightly indicated lines and dots, a procedure very characteristic of Iranain sculpture. Was this Gugga's own aesthetic reaction? Like all late Gupta, artists he must have been guided very much by drawing and models taken from the famous proto-types. But Gugga was certainly not a native Indian, as his name shows. For Gugga or Guga is a Gurjara name, today surviving in several semi-mystic sagas connected with the Pratihar, Parmara, and Chauhan Rajputs, i.e. the "Fire Pit Races", and with a village godling still apparently immigrated from the west."

About the actual execution of the various works of art by Gugga during his life time Goetz observes:

"So much is clear that Gugga cannot have executed all the construction work, wood-carvings and brass casting himself. The more so as the original number of richly decorated temples at Bramaur seems to have been greater. For the Surajmukha *Liṅgam, Śiva Śūlapāni*, and *Ganēśa* must have had temples similar to that of *Lakshṇa Dēvī*. He could have been the most expert master and guiding supervisor of a whole group of artists. The temple entrances are undoubtedly his own work. But in pediments of *Lakshṇa* temple two other hands can be traced, probably an old man, as his style is much more conservative than that of Gugga, and another with central Asian (late Gandhara Chinese training); he is probably the same person who helped the casting of brass images. And in the pillar capitals of both temples we can detect a fourth hand, somewhat clumsy and lifeless, but very careful, probably a local pupil of Gugga."[14]

It is evident that Gugga was the trend setter in providing due recognition to the artisan who works on an edifice. After him the practice of inscribing names of the artisans together with those of the donors became a common practice.

In the Baijnatha Prasastis, of post-Gupta period, preserved in the Baijnath temple[15] in Kangra district, it is recorded that the temple was built by the Head Mason Nayaka — son of Asika. This mason seems to be an artisan of high repute because he has been designated as Head Mason, which also leads one to believe that there would have been other masons too working under his guidance for the construction of the temple. It is also evident from the epigraph that Navaka, son of Asika, was a resident of Susarman town which ultimately means that he was imported from outside. Another Head Mason, whose name also appears in the epigraphs is Thodhuka, the son of Sammana. He was also presumably imported from the same loeality. Togerther they built the temple by chiselling hard sand stones. Apparaently there was a designer or an artchitect, as well, involved in the construction of this temple. His name has been spelt out as Samu, because the

temple and the *maṇḍapa* were both designed by him and the construction work was carried out in accordance with the opinion of Samu and on "it glittered the figures of the crowd of the *Gaṇas*" Thus three workers are involved in the counstruction of the temple; one Architect — Samu and the Head Masons — Nayaka and Thoduka. This means that before constructing the temple a detailed ground plan must have been prepared by Samu — the architect, but unfortunately no evidence of such a ground plan of the temple is forthcoming. Taking into consideration the excellence in the execution of the job in bringing out a materpiece of its times, it can be safely concluded that all the three artisans were men of high genius, well versed not only in the art of cutting and chiselling of stone but also having thorough understanding of the provisions of the religious texts for the purpose, like Mansara. Besides the artisans, the name of the person who composed the *Praśasti* has also been recorded as *Rama*. He too seems to be a man of high calibre.

The Tur inscription[16] of c. 10th Century A.D. found over the image of Pārvatī records that the image was made by Nana. The artist cast this image under the orders of a local Rana, whose name cannot be deciphered. The Tur inscription occurs on a much defaced stone image of inferior workmanship. No other work of this artisan is traceable.

The Dēvī-ri-kothi (Chamba) inscription of Umed Singh, records[17] the construction of the *Chāmuṇḍa* temple by the two carpenters and a mason who would have been engaged in the execution of the temple. Here the names of the carpenters are Gurdeva and Jhanda, while the mason's name is Debu — the pupil of Dyal. These three artisans seem to be of local origin because such names are quite common in the locality even to this day. Debu mason is said to be the resident of village Hail.

In the *Nārāyaṇa* image[18] of Rajanaka Nagarpala, there is an inscription, which reocords the image was made by artisan Subhaga son of Uda. The image is dated between 1159-61 A.D. The fountain inscription[19] of Rajanaka Nagapala also contains the names of artisans. The last two lines of the inscription mention the name of Sutradhara Idha, whose son Subhaga carved the *Nārāyaṇa* image. This Subhaga could be the brother of Bhagaraja, because the father's name in both the cases has been recorded as Udda or Uda. The Salhi Fountain[20] inscription of Rajanaka Rudrapala (1170 A.D.) records the name of the writer as well as those of the masons. While the stone masons have been named as Gogga and Sahaja the writer has been described as Lekha. Whereabouts of these artisans is not authentically known.

While the Bharara Fountain[21] inscription records the name of the artisan as 'Ja-nilaka', the Ghumsal *Śivālaya*[22] inscription describes the names of the masons as Gangu and Panju.

The Jvālamukhī *Praśasti*[23] dating back to the years 1430-46 A.D. records the names of the artisans, which has been composed in two different alphabets, also. The first part consists of *mangalam* and has been executed in *Śārdā* characters, while the second part is in Devanagari. Line 17 of the *Praśasti* record the name of mason Sujika who incised the *Praśasti* out of devotion, which in other words means that the rendering was executed without any monetary consideration probably for the attainment of eternal bliss, while he was in the service of Kamboja Darbar. The inscription also furnishes details of the composer of the second part of the *Praśasti*. Which is in Devanagri as Krishna Bhatta, who was well versed in the *Śāstras*.

The Dadvar fountain inscription of 1041 A.D. records the names of the workman as Bhaga, son of Brahmana Saihila. In the Baijnath temple in Kangra District, there is an inscription which records that the master Jit engraved the epigraph to the order of Ganga Ram, family priest of Sansar Chand (cf. p. 22). According to a tradition the paintings in the Braj Raj Behari temple at Nurpur were executed by the carpenter Golu, who was an expert hand not only in wood work, but was also a draftsman and painter of great repute.

The Devi-ri-Kothi inscription of 1154 A.D. records the names of carpenters Jhanda and Gurdeva, besides the stone mason Dabu. The *Nārāyaṇa* image inscription of Rajanaka Nagapala (1159-61 A.D.) records the names of the artisans as Subhaga and Uda. The Salhi fountain inscription of 1170 A.D. records the names of Workmen as Sohaja and Guggu. The *Markulā Dēvī* image inscription of sixteenth century records the name of workmen as Panjamanaku and Jinaka.

The Luj fountain inscription of 1103 A.D. mentions the names of workers as carpenter Kamalone and Stone Mason Deva.

Besides the epigraphs on stones and bronze images as well as the temples, Himachal has been famous for the copper-plate grants, the bulk of which come from Chamba. These copper plate grants have their own historical importance but some of them also provide names of the composers of the verses as well as the engravers. The copper plates have been dealt with in considerable detail by J. H. Vogel and B. Ch. Chhabra in two volumes. One of the earliest copper plate inscriptions which mentions the names of the engravers was issued from Chamba, by Somavarman and Asta. This copper plate belongs to the temple of *Hari-Rāi* and *Champavatī* of Chamba. It mentions the names of engravers as Sivapa and Manna. The name of Sivapa is not repeated in the subsequent grants, but in the copper plate grant of Anandavarman[24] from Chamba, the inscription is said to have been written by Pandit Mano. Whether Manna the writer of the copper plate of Somavarman and Asta is the same as Mano of Anandavarman cannot be established, but the possibility of his being so cannot be ruled out. The position of the writers of the copper plate grants as it emerges out of those listed by B. Ch. Chhabra is tabulated here:-

	Details of copper-plate	**Date**	**Name of writer/ engraver**	**Reference**
1.	Guroli plate of Vaira-Sivararman, V.S. 1387	A.D.1330	Pandit Ananta	pp. 22-23
2.	Mhesa plate of Bhotavarman, V.S. 1318	A.D.. 1396	Pandit Agasti engraver gold-smith Rupunu	pp. 23-24
3.	Spurious Sara plate of Bhotavarman, V.S. 1461	A.D. 1404	Ramapati S/O Surothama	pp.25-28

4.	Jungrar plate of Bhotavarman	-	Pandit Agasti and engraver/ goldsmith Rupunu.	pp. 30-31
5.	Bakan plate of Sangramavarman	-	Pandit Rama	pp. 31-33
6.	Samgramavarman's Grant of Badu Legha	A.D. 1446	Pandit Manavaka	pp. 34-36
7.	Mindha plate of Samgramavarman	-	Pandit Damodara & coppersmith Rupunuka	pp. 36-38
8.	Uham plate of Anandavarman	A.D. 481	Pandit Beduna	pp. 38-41
9.	Chamba plate of Anandavarman	A.D. 1481	Pandit Mano	pp. 41
10.	Ghuretha plate of Ganesavarman	A.D. 1513	Pandit Rama	p. 42-44
11.	Lakshminarayana temple plate of Ganesavarman	A.D. 1558	Goldsmith Ratna.	pp. 48-50
12.	Mohdaya grant of Ganesavarman, Sastra-34	A.D. 1558	Pandit Surananda Sarman	pp. 50-51
13.	Punila grant of Ganesavarman	-	Pandit Surananda Sarman Goldsmith Arjani	pp. 53-54
14.	Ganguya Grant of Ganesavarman	-	-do-	pp. 55-56
15.	Chamba plate of Pratapasimha, Sastra 51	A.D. 1575	Pandit Ramanu	pp. 57-58
16.	Lak hminarayana temple plate of Pratapasimha, Sastra-51	-do-	Pandit Ramapati son of Surothama.	pp. 61-63
17.	Chamba plate of Pratapasimha, V.S. 1636	A.D. 1579	Ramunu	pp.62-70
18.	Mangola plate of Pratapasimha, Sastra-58	A.D. 1582	Pandit Durugu	pp. 72-73

19.	Chamba plate of Pratapasimha, Sastra-62	A.D. 1586	Chhaju	pp. 73-75
20.	Chamba plate of Balabhara, V.S. 1646	A.D. 1589	Ramapati, witness:- Upadhyaya Narayana, Varana, Modema, Phagu, Vasumdu, Sinanu, the Pandit and general public	pp. 76-78
21.	Surem plate of Balabhadra, V.S. 1647	A.D. 1591	Surananda's son Ramapati: of Gauda Country	pp. 78-80
22.	Chamba plate of Balabhadra, V.S. 1648	-do-	Ramapati Sarman son of Surottama of Gauda Country	pp. 80-82
23.	Lakshminarayana Temple plate of Balabhadra V.S.1649	A.D. 1592	Rampati son of Surananads	pp. 83-85
24.	Lakhali grant of Balabhadra V.S.1649	A.D. 1592	Surottama's son Rampati of Gauda country.	pp. 85-86
25.	Chamba Plate of Balabhadra, V.S. 1649	A.D. 1593	Ramapati Sarman son of Surananda of Gauda country.	pp. 87-89
26.	Chamba plate of Balabhadra, V.S. 1650	A.D. 1593	Pandit Ramapati Sarman	pp.89-90
27.	Chamba plate of Balabhadra, V.S. 1651	A.D. 1594	Surananda's son, Ramapati	pp. 90-91
28.	Chamba plate of Balabhadra V.S. 1652	A.D. 1595	Rampati Sarman	pp. 92-93
29.	Sakla grant of Balabhadra V.S. 1655	A.D. 1598	Surananda's son Ramapati of Ganda country	pp.94-96
30.	Chamba plate of Balabhadra, V.S. 1656	A.D. 1599	Ramapati Sarman son of Surananda of Ganda country	pp. 96-97

31.	Sakla plate of Balabhadra, Sastra-75	A.D. 1599	Surottama's son Ramapati	pp. 99-100
32.	Lakshmi-Narayana Temple plate of Balabhadra, V.S. 1664	A.D. 1607	Ramapati	pp. 100-02
33.	Chamba plate of Balabhadra, Sastra-84	A.D. 1609	Puramdara	pp. 102-04
34.	Chamba plate of Balabhadra, V.S. 1667	A.D. 1610	Ramapati Sarman	pp. 104-05
35.	Mangrol plate of Balabhadra, V.S. 1670	A.D. 1613	Pandit Ramapati	pp. 107-09
36.	Mandanpur plate of Balabhadra, V.S. 1671	A.D. 1614	Pandit Ramapati	pp.109-111
37.	Nurpur plate of Balabhadra, Sastra-94	A.D. 1618	Written by Bihari in presence of Pandit Ramapati	pp. 111-12
38.	Bamana plate of Balabhadra, V.S. 1675	A.D. 1618	Lakshmikanta, son of Ramapati	pp. 112-13
39.	Hadson plate of Balabhadra, V.S. 1676	A.D. 1618	Ramapati Sarman	pp. 112-13
40.	Jvalamukhi plate of Balabhadra, V.S. 1676	A.D. 1620	Pandit Lakshmi Kanta	pp. 113-14
41.	Chamba plate of Balabhadra, V.S. 1686	A.D. 1629	Pandit Lakshmi Kanta, in presence of Pandit Jaideva, Bhajo, Goa, Bohru and Ratanu,	pp. 115-16
42.	Jvalamukhi plate of Balabhadra, V.S. 1686	A.D. 1629	Pandit Lakshmi Kanta	pp. 117-18

43.	Lakshmi-Narayana Temple plate of Balabhadra, V.S. 1686	A.D. 1630	Pandit Padmanabha	pp. 118-20
44.	Chamba plate of Balabhadra, V.S. 1688	A.D. 1632	Pandit Lakshmi Kanta	pp. 120-21
45.	Chamba plate of Balabhadra, V.S. 1689	A.D. 1632	Pandit Lakshmi Kanta in presence of Raya Sibiya and Pandit Jaideva.	pp. 121-23
46.	Kumara plate of Balabhadra, V.S. 1689	A.D. 1632	Pandit Lakshmi Kanta	pp. 123-24
47.	Nagoda grant of Balabhadra, V.S. 1691	A.D. 1634	Pandit Lakshmi Kanta	pp. 124-26
48.	Chamba plate of Balabhadra, V.S. 1691	A.D. 1634	Lakshmi Kanta	pp. 126-27
49.	Chamba plate of Balabhadra, V.S. 1692	A.D. 1635	Pandit Ravidatta in presence of Prince Malagra.	pp. 127-39
50.	Manrdu grant of Balabhadra, V.S. 1692	A.D. 1635	Lakshmi Kanta in presence of Prince Melagrar	pp. 129-30
51.	Gamnji plate of Balabhdra, V.S. 1692 (?)	A.D. 1643	Pandit Lakshmi kanta	pp. 131-32
52.	Paduna-Kherera grant of Balabhadra, V.S. 1693	A.D. 1636	Pandit Ravidatta	pp.133-34
53.	Chamba plate of Balabhadra, V.S. 1693	A.D. 1636	Pandit Lakshmi-kanta in presence of Pandit Jaideva	pp. 135-36
54.	Simda grant of Balabhadra, V.S. 1693	A.D. 1636	Pandit Lakshmi kanta	pp. 136-38
55.	Lakshmi-Narayana Temple plate of Balabhadra, V.S. 1693	A.D. 1637	Pandit Ravidatha	pp. 139-40

56.	Chamba plate of Balabhadra, V.S. 1698	A.D. 1638	Pandit Lakshmi kanta	pp. 140-42
57.	Sei plate of Balabhadra, V.S. 1695	A.D. 1639	Pandit Lakshmi kanta	pp. 142-44
58.	Lakshmi-Narayana Temple plate of of Balabhadra, V.S. 1697	A.D. 1641	Pandit Lakshmi kanta	pp. 144-46
59.	Chamba plate of Balabhadra, V.S. 1697	A.D. 1641	Pandit Lakshmi kanta	pp. 146-47
60.	Mindal plate of Prithvisimha V.S. 1698	A.D. 1641	Goldsmith Arjuna and Jivana	pp. 148-49
61.	Chamba plate of Prithvisimha V.S. 1701	A.D. 1645	Pandit Lakshmi kanta	pp.150-51
62.	Chamba plate of Prithvisimha V.S. 1702	A.D. 1645	Pandit Lakshmi kanta	pp. 151-52
63.	Sarakan plate of Prithvisimha V.S. 1702	A.D. 1646	Lakshmi kanta	pp. 153-54
64.	Lakshmi Narayana Temple plate of Prithvisimha, V.S. 702	A.D. 1646	LakshmiKanta and goldsmith Arjana	pp.154-55
65.	Chamba plate of Prithvisimha V.S 717	A.D. 1660	Lakshmikanta	pp. 155-57
66.	Divikhare plate of Prithvisimha, V.S. 1718	A.D. 1661	Pandit Lakshmi kanta	pp. 157-58
67.	Chamba plate of Umadsimha, V.S. 1805	A.D. 1749	Pandit Paura kanta	pp. 160-61
68.	Chamba plate of Rajasimha, V.S. 1883	A.D. 1776	Pandit Govard-hana disciple of Pandit Sivabhushana	pp. 161-63

An interesting feature that emerges out of the above tabulation is the deployment of composers of the copper plates,who worked in that profession for three successive generations as would be evident from the following tabulation:-

	Name	Period composed	Copper plate
1.	Pandit Surananda Sharman	1558 A.D	Three
2.	Ramapati son of Surottama or Surananda	1575-1618 A.D.	Fourteen
3.	Lakshmikanta Son of Ramapati	1618-1661 A.D.	Seventy-three

The family had, it is believed, consisted of scholars of great intellect, because even in some copper plates their names are mentioned with considerable respect.
Besides the composers of the texts of the copper-plates, mention may also be made of the names of artisans like coppersmiths and goldsmiths who worked on them. The names of such workers, which appear in these documents, are noted here:-

	Goldsmith	Year	No. of Copper plates made
1.	Rupuna.....	1396 A.D	Two
2.	Ratna.....	1558 A.D.....	One
3.	Azjani.....	.....	Two
4.	Arjana and Jeevana.....	1645 A.D.....	One
5.	Arjana.....	1646 A.D.....	One

Painting of frescoes is another art which has flourished in the hills inviting applause from the country and abroad. The feudal monarchs of small hill states have left to us a rich treasure of fresco paintings drawn in temples and palaces. These frescos evidently became popular with the native rulers as a form of decoration of palace interiors and temples, before they developed a taste for miniature paintings. These frescoes were considered to be adjuncts to the monumental edifices. Most of the decorated wall paintings have survived in numerous temples and monasteries including those at Arki, Bagal, Chamba, Dada Siba, Nurpur, Kulu Mandi, Nalagarh, Nahan, Rampur and Tira Sujanpur. The temples of these frescoes include scenes from the *Rāmāyaṇa*, the *Mahābhārata*, *Bhāgvat Gīta*, the *Bhāgvata Purāṇa* besides social life of the people. The frescoes in the Buddhist monasteries of Kinnaur, Lahaul and Spiti depict scenes from Buddha's life as well as other Buddhist deities. Interestingly even *Kālī*, sometimes has found place in the printed surface of these monasteries.

Of the various painters who worked in the hill courts as well as the monastic establishments, hardly any detailed information is available. Only a few names have came to light. Pandi Sen, however, belonged to one of the earliest and the most important families of painters in the hills. He appears to have migrated to Guler in 1720 and worked for the ruler of Guler. According to Karl Khandelawala, Sen was a Kashmiri Brahmin settled in Guler. B.N. Goswamy, on the basis of some records with the Pandas of Lahore, holds that he was a resident of Guler. According to these records which were signed by Nainsukh in 1736, and Manakh in 1763, both the sons of Siu claim to belong to the (*tarkhān*) carpenter community of Guler. Besides Siu and his two sons, many artists worked in the court of Maharaja Sansar Chand. J.C. French has mentioned the names of two artists namely Kishan Lal and Fattu. An artist named Ganju also worked in Mandi in 1810 A.D. He was also one of the painters patronised by Raja Sansar Chand. Hastu was a painter with Sansar Chand, besides Purkhu and his son Ram Dayal. "When the courts of Kangra and Guler became congested with the artists, some of them started to shift to neighbouring states. Dhandidas, a painter from Guler, went to Chamba and worked with Donga and Magun to execute Rangmahal frescoes. Sanju from Sansar Chand's court first went to Kulu and then in 1808 A.D. to Mandi, where he painted in 1810 A.D. Hamir Nath for Raja Ishwari Sen. Bhagwan Das, a painter, who appears to have been in the employ of Raja Pritam Singh of Kulu, illustrated *Bhāgvata Purāṇa* in 1794 A.D. Kishan Chand was a Bilaspur artist who painted a *Bhāgvata* set. He flourished during 1750-1775 A.D. His name appears on one of the miniatures in the collection of Svataslav Rosaich. He was a court painter of Raja Devi Chand (1741-1778 A.D.) of Bilaspur. H.S. Randhawa has also mentioned the names of two Nalagarh's painters. Their names are Hari Singh and Har Singh Das. They worked in Nalagarh during the period from 1788-1857 A.D. B.N. Goswamy has mentioned Angad from Sirmaur who is believed to have migrated from Mani Majra due to the Gurkha invasion[25] in 1813."

Commenting on the working of the craftsmen and the artists in Himachal Pradesh, it has been pointed out that they were hereditary as the skill of the father was handed down to the son. "He (the artisan or the craftsman) was generally until the end of the 19th Century, a member of a hereditary family in a village or a local town. Some families of craftsmen were more distinguished than others. And when the local princes wished to have silver utensils made or pictures painted, he would call the most skilled craftsmen who remained in their locality, until some social change, like famine or war, forced them to move. It was thus for instance, that, in the troubled times under Aurangzeb, the artists moved from the imperial courts of Agra and Delhi to various provinces.

"The [25] fact that the hereditary artisans lived in a particular locality, and the fact that, apart from being occasionally chosen to work for the princess they were part of the village community, carving their living, mostly in kind, for the services rendered, rooted them in the spiritual social background of the community. They partook of the mnemonic tradition of the *Sastras*, through remembering verse, dealing with measurements, icongoraphy and other matters affecting these crafts, as well as in the myths and legends of their faiths. During the long apprenticeship to the father, or uncle, or guru, they learnt to perfect their techniques and prepared for the professional life, upheld and controlled by the strength of the gradation of indigenous art, and thus they did not easily fall prey to alien impacts. There were few or no amateur artists in Indian society. And the

fundamental attitude as well as the skill of the artisans were dedicated to the aspiration of the craft of brotherhood to create at the highest pressure. Often the best work achieved by the family was on view in the local temple, fort or palace. And the younger members of the craft, both consciously and unconsciously, were affected by the high standards achieved by their predecessors. And in each family, there were stored the implements, preparatory drawings and the formulas for mixing colours, often consecrated through a ceremony of the worship of implements preformed once a year.

"The growth of the artisan in such an atmosphere allied him to all the impulses of folk imagination. The continuity of Indian civilization almost without any change except the passing of kings and the decay of empires at the top, left all kinds of survivals in the villages. Apart from the epics and bardic narratives about the gods the heroes, the moralistic fables, stories, and *bon-mots* inured the folks to brooding about all the energies and forces around them which had become incarnate in tree spirits, snake spirits, fauns, dryads, *jinns*, *Bhuts* and fairies. The primitive belief in magical secret rites and recitation of *mantras* for appeasement, mixed with high doctrines of birth and rebirth, through vegetable and animal existences, to human status according to the rewards accruing on deeds. The intense highly charged feelings of the folk sought expression in multi-farious forms of clay and brass image, ritualistic drawings and paintings."

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6. *Mahavaṁśa*, Chapter XXX
7. *Marg*, Vol. XXXIX, No.2, *op.cit*, pp.3-4
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23. *Epigraphia Indica*, p. vol. I, p. 191
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CHAPTER 7

Financial Resources for Temples

The foregoing account, has to some extent brought out the widespread existence of the religious edifices dedicated to different Brahmanical as well as Buddhist deities and also the deities of purely local origin. For construction of these religious edifices as well as the deities enshrined therein, enormous finances were needed. These finances came from various sources and for the varied types of purposes, which included (i) building of temples, (ii) installation of images, (iii) maintenance and upkeep of the religious edifices as well as the priest-hood. The financial aids for these purposes came not only from the monarchy but also from other sources which included the common man and occasionally those belonging to the lower strata of society.

While describing resources for the erection of temples, and the deities enshrined therein, it may be pointed out that these religious edifices which included the fountains and water reservoirs, were constructed to commemorate the victory of the monarchs or to acquire religious merit (*puṇya*) which could be benificial to the donar in future births. The epigraphical records, available in the state are sufficiently informative and dependable in so far as the resources for the construction of the temples are concerned. Of the earliest inscription on the subject, mention may be made of the Gum Stone inscription of the times of Asadh Deva — a *samanta* of Meruvarman, (7th century A.D.), which records the construction of the temple dedicated to *Sankaliśa*, for the adoration of the general public[1] The Sarahan[2] *Praśasti* belonging to the 7th-8th century A.D. records the foundation of a temple dedicated to *Śiva* at Saho. The Davadar Fountain inscription[3] of the reign of Trilokya Deva (1041 A.D.) records the construction of a fountain dedicated to lord *Varuṇa*, by the artisan Phaga son of Brahmana Saihila. Similarly the building of following fountains dedicated to Lord *Varuṇa* has also been testified by the epigraphical records in the state:-

	Particulars	Period	Purpose
1.	Bhakund Fountain[4] inscription	Reign of Trilokyadeva,	Construction of fountain dedicated to Lord Varuna
2.	Naghar Fountain[5] Inscription	- do -	- do -
3.	Bahnota Fountain Inscription	Reign of Somavarman	- do -
4.	Siva Fountain[6] Inscription	First year of the reign of Asta.	- do -
5.	Salhi Fountain[7] Inscription of Lalita Varman	1170 A.D.	Records construction of a fountain dedicated to Lord Varuna by Rana Ludrapal and queen Delha.

The funds for building religious edifices did not come always from the monarchy, as already stated, but there are instances in which even the local chiefs also contributed money for the purpose. The Siva fountain inscription of the first year of Asata records that the fountain slab was erected by Ranasiha and Dhansiha — the sons of Moca. This personal name Moca also occurs as that of the grantee in the Asata's copper plate grant from Thundu.[8] Ranasiha and Dhansiha sons of Moca, son of Bhatta Rudra for the Sake of future bliss of their brother Kanika erected a fountain slab dedicated to lord *Varuṇa*. This name also occurs in the Loh-Tikri[9] inscription and possibly indicates in both cases the same person. "The two inscriptions were found at a few miles distance from each other and founders of both belong to the cast of Bhatta. The dates also would agree, as Loh Tikri stone erected for the sake of the son of Canika, in the reign of Jasata, who succeeded Asta in 1005 A.D. But the names of the relatives differ. It seems more plausible to identify Dhanasiha with an individual of the same name mentioned in the Siya Dudhar fountain stone, which was discovered not for from Siya. He also belonged to a Bhatta family and is called the grandson of Ludranka, which may quite well be another form for he name of Rudra. The names Ludrau (of which Ludrauka is the Sanskritised form), and Ludru are still used in Chamba. Evidently they are connected with Sanskrit Rudra. In Salhi fountain inscription (M.33) the name of Ludrapal is found which undoubtedly stands for Rudra Pal.[10]"

The Luj fountain inscription of the first year of Jasata (1105-1106 A.D.) records that the people of the village erected a fountain stone (dedicated to lord *Varuṇa*) for the sake of merit in the next birth.[11] According to the Loh Tikri Fountain inscription of the 9th year of Jasata, (1114 A.D.) Mosunu, the son of Kona and grandson of Bhatta, the illustrious Jaju with his wife is recorded to

have erected a fountain in honour of Lord *Varuṇa*.[12] The Ghumsal *Śivālaya* inscription of 13th-14th century A.D. records that the temple was built by masons Panju and Ganju. The Devi-Ki-Kothi-inscription of 1754 A.D. records the construction of the Temple by Maharaja Umed Singh which was dedicated to *Chāmuṇḍā*.

Besides the temples, the temple deities were also donated by the monarchy, as well as the public at large. While it was customary for the monarch to finance the building of a temple, and also to finance the installation of the temple deity which was enshrined therein, the instances of the donation of the deity individually are also not uncommon. The *Lākshṇā*[13] *Dēvī* image inscription of the period Meruvarman from Brahmaur records the installation of the image by the monarch. Similarly the *Ganēśa*[14] image inscription at Brahmaur records the making of the image by Meruvarman. The inscription on bull in the *Manimahēśa*[15] temple testifies that the image was got made by the same monarch. The *Śakti Dēvī* image inscription[16] from Chhatrar has the identical theme. The Swaim [17] image inscriptions of the 7th-8th century A.D. speaks of the making of the image of *Bhagvatī*, while the Tur image inscription[18] of Dodka, son of Yugakaravarman, records the installation of the image of *Karttikīya* in the temple there. There is another stone image of *Pārvatī*[19] from Tur, which speaks of the setting up of the image by the Rana Asobya. In the *Chaṅdraśēkhara*[20] temple at Saho, there is an image of *Ukukana Swamin* which has an inscription testifying its that it was set up by *Ukukana*. This inscription has its own importance because it stands testimony to the naming of the image after the name of the founder. The Markulā *Dēvī*[21] image inscription of the sixteenth century A.D. specifies the installation of the image by Panjamanaka Jinaka, while the Harsar image inscription of the same period describes the names of the persons who installed the image as Gangu and Kishnu.[22]

After a temple was built, it was necessary to place it under proper care of the priests and also to ensure its proper maintenance and upkeep. For the in-depth study of this aspect as well, the epigraphical records in the State throw sufficient light. There are numerous copper plate grants as well as the epigraphs which speak on the subject. The Brahmaur copper plate grant of Yugakaravarman records the grant of land for the temple *Narasimha* founded by queen Tribhuvana Rekha, for the maintenance of the temple.[23] The Baijnatha[24] *praśasti* is a record of immense importance in as much as it testifies that a share of the State revenue was allotted by Rajanka Lakshmana Chandra to Vaidyanatha temple at Baijnath. In addition to this, numerous copper plate grants relating to the landed properties having been attached to temples as royal donations have been pointed out in Chapter III of this work.

Another aspect of the temples needing continuous funds is the repair or *jīrṇoddhāra*. This *jīrṇoddhāra* could be for the temple as well as for the images. Certain texts also speak of the merits of restoration and repairs of temples as well as the images. Banerjee[25] in this connection observes; "Restoration of old and dilapidated shrines and replacement of broken and decaying images or other ceult objects by new ones have been regarded from a long time as a great act of religious merit in India. In some texts these were even described as more meritorius than the establishment of new shrines and construction of new images. One of the earliest instances of *jīrṇoddhāra*, though associated with Buddhism, has been recorded in the steatite casket discovered at Shinkot in Bagaur territory, 20 miles to the north west of the confluence of the Panjkora and Swat rivers,

beyond the borders of the old North-West Frontier province. Two sets of inscriptions are engraved on it, the earlier one referring to establishment or conservation of (the corporeal relic) of the Buddha in the reign of Maharaja Minadra (Menander), the donor being a person named Vijakamitra, the *apraca-raja* (one who has no king as his adversary). The later portion of the record also refers to the establishment of the corporeal relic of the Buddha, and the bowl by a person named Vijaya Mitra, also an *apraca-raja* and evidently a descendant of Vijakamitra, on the 25th day of Vaisakha of the 5th regional year. This subsequent epigraph records — the corporeal relic having been broken is not held in worthy for worship. It is decaying with the course of time, (and) is not honoured; (and here) by the offering of alms and water ancestors are no longer propitiated; (and) the receptacle of that (relic) has been cast aside. (Now) in the fifth year and on the twenty-fifth day of the month of Vaisakha, this has been established, by Vijayamitra, who has no king as his adversary,' Thus there is no doubt about its being a clear case of *jīrṇoddhāra*. Hieun Tsiang says that in recent times Sasanka, the enemy and oppressor of Buddhism, cut down the Bodhi tree, destroyed its roots down to the water, and burned what remained. A few months afterwords Purnavarman, the last discendant of Asoka on the throne of Magadha, by pious efforts brought the tree back to life and that in one night it grew above ten feet high. The king then built round it a stone wall 24 feet high." There are several other instances in the rest of the country in the post Asokan period, which refer to the repair and renovation of the religious edifices.

Adverting to the evidence available in Himachal Pradesh about the restoration of monasteries and monuments the following are some of the epigraphs on the subject:

(1) Two copper[26] plate inscriptions issued by Raja Pratap Singh in 1582 A.D. mention that the *Lakshmī-Nārāyaṇa* temple at Chamba was consecrated, whereas it could be inferred that the restoration amounted to the complete renovation of the temple.

(2) The threeline[27] inscription in one of the two pillars at the entrance of *Vajrēśvarī* temple at Chamba dating back to A.D. 1773, records the repairs and restoration of the temple.

(3) An inscription[28] recording the repairs and additions to the temple of Baijnatha during the time of Raja Sansar Chand in 1786 A.D. is available on a small stone slab set into the pavement of the courtyard of the temple, leading towards the Ghat on the river Nagwal.

(4) The temple of *Vajrēśvarī*[29] in Kangra, which was ransacked by Mahmud of Gazni in 1009, is stated to have been restored in 1440 A.D.

(5) The temple at Chamba[30] was repaired by Raja Pratap Singh Varma in 1559 AD.

(6) The temple of *Chāmuṇḍā Dēvī* [31] at Chhatrari was repaired by Raj Singh.

(7) The temple of *Manimahēśa*[32] must have been rebuilt over an older one, which is referred to in an inscription of Meruvarman on the bull placed in front of the temple.

(8) The wooden[33] temple of *Dēvī* at Kao must have been built a few centuries ago over the ruins of an earlier one.

(9) The *Raghunatha*[34] temple in old Bilaspur town must have been rebuilt, some centuries later, using the sculptures and other material of the 8th-9th century A.D. Some carvings resembling those of the Pratihara period appear in various panels a little above the plinth level of the temple. The temple is stated to have been dedicated to *Śiva* .

(10) The temple of Balaka[35] Rupi, near Sujanpur, is said to have been repaired by one *Ganēśa* — a priest of the Jawal Rajas who gave up his office and took up his abode in the temple.

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10. *Ibid*, Inscription No. 33
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12. *Ibid*, pp. 205-206
13. *Ibid*, pp. 142 ff.
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CHAPTER 8

Epilogue

Viewed in the background of the widespread availability of the religious edifices dedicated to different deities even in the remotest corners of the State, Himachal has been truly described as the `land of the gods'. For centuries a large number of deities have made these mountains their abode, attracting devotees not only from the contiguous regions, but also from every nook and corner of the country. These dwelling places of deities range from ordinary pentroof wooden houses to the massive pagoda type of multistoreyed structures made in wood and preserving exquisite workmanship in woodwork on the one hand and the Pratihara style of Sikhara temples, on the other portraying the excellence which the stone mason had achieved in his times. A majority of these edifices are situated over the sky-high mountains, adding further to their sanctity.

Evidently the deities of Brahmanical, Buddhist and Jaina faiths felt at home even in the areas having extreme climatic conditions in the hills. The Brahmanical deities of *Śiva, Śakti* and *Vishṇu* cults have wide-spread following in the state, except parts of Kinnaur, Lahaul and Spiti valleys, where Lamaistic Buddhism is the living faith. On the Brahmanical side therefore te. ples dedicated to *Śakti*, *Śiva* and *Vishṇu* are commonly found in the hilly regions. Though the temples dedicated to *Brahmā* — the first god of the Hindu trinity — are rarely found in the country, Himachal has not neglected the god. The *Ādi-Brahmā* temple at Khokan and *Ādi-Purusha* temple at Dhiri in Mandi district can be mentioned in this connection.

Like many other monuments in the country, the religious edifices in Himachal have suffered considerably by natural as well is man made causes. As a result of these causes, these edifices were built, repaired and rebuilt time and again and in the process much of the antiquity as well as the originality or even the very personality of these edifices has been lost, and in some cases, beyond recognition. As for example the original *Śikhara* temple of *Hitēśvarī* at Hatkothi (Shimla), which had been decayed, was built and provided with a pagoda type of roof, thus changing the very layout of the original temple.

In the early temples of the State both the pentroof and the *Śikhara* type are included. The temples of the early period include those of *Śakti* and *Śiva*, while the *Vishṇu* temples are of comparatively later date. The *Śakti* temples of the early period include (i) *Lākshṇā D ēvī*,

Brahmaur (ii) *Śakti Dēvī*, Chhatrari (iii) Ambikā *Dēvī*, and (iv) *Chaṇḍī Dēvī* both in Nirmand; of these the first three temples are pentroof type, and the fourth one has a *Śikhara* type of structure and can be dated back to the post Gupta period of seventh century. The *Markulā Dēvī* temple at Udaipur, though of pentroof type, is of a later period belonging to the 10th century A.D. Though the antiquity of the *Jvālāmukhī* temple at Jwalamukhi can be traced to about 650 A.D., the present structure has practically lost its originality. Similar is the case with the *Vajrēśvarī* temple at Kangra, the antiquity of which could go back to 8th-9th Century A.D.

The early *Śiva* temples include (i) *Manimahēśa*, and *Trilochana* temples of Gum, Hatkothi and *Shanmukhēśvara* temple at Bilaspur, which are *Śikhara* type of structures and could be placed in the post Gupta period. The *Śiva* temples at Jagatsukh, *Vishvēśvara Mahādēva* temple, Bajaura, *Gaurī Saṅkara*, temple at Nagar, *Śiva* temple at Brat, belong to a comparatively later period. The *Indresvara* temple at Kangra, and the *Baijnātha* and *Siddhanātha* temples belong to the medieval period.

It has however not been possible to trace *Vaishnava* temples of a date earlier than the ninth or tenth century A.D. The *Lakshmīnārāyṇa, Lakshmī Dāmōdara,* and *Narasiṁha* temples at Chamba belong to the 920-940 A.D., while the *Chaturabhuja* temple at Nagar is dated back to the 9th-10th century A.D. The Hari Rai temple at Chamba, however, can be dated back to the eleventh century A.D.

In the temples of other deities mention may be made of the *Ganēśa* temple at Brahmaur, which dates back to the post Gupta Period, while temple of the deity at Nagar though a *Śikhara* structure belongs to the 9th-10th century A.D. together with the Sun temple at Nirath. Besides the Brahmanical deities, some local deities also enjoyed considerable following. These include the cult *Shirigul Bijata* and *Bājak Rūpī*, to whom shrines have been dedicated at several place.

The *Rishis* and the sages have their own importance in Indian mythology, art and literature and it is also recorded that most of them had their abodes in secluded places or forests. Strangely enough the temples dedicated to as many as nine rishis are located in Himachal. These include (i) *Parasurāma* temples at Nirmand and Jamlu. *Kapila Muni*, near Mandi, *Jamadagni* at Gulam Dera, *Manu Ṛishi* at Shanshar, *Mārkaṇḍēya Ṛishi* at Manglaur near Bilaspur, *Parasurama Rishi* at Karmond, *Śringī Ṛishi* at Plach, *Lomasha Ṛishi* at Riwalsar, and *Vyāsa Ṛishi* near Bilaspur. Though it may not be possible to ascribe definite date for these temples, the very existence of these temples in Kulu, Mandi, Sirmaur and Bilaspur regions might not be without significance.

If the famous caves of Ajanta, Ellora, Elephant, Karla, and Bhaja have their own place in Indian art and architecture, the cave temples of Himachal have also earned world wide appreciation. The rock cut cave temples at Masrur near Kangra have a unique character of their own. Of the other cave temples which deserve notice are the lime stone cave and *Būḍhā Mahadeva* Cave near Nirmand, the *Śiva* cave at Shasan. Even the monasteries at Jangal and Duwong in Tabo are enshrined in caves.

The Buddhist monasteries, particularly those at Tabo on the other hand have mostly frescoes perserved in them which portray exquisite workmanship. They on the whole project scenes from Buddha's life besides other Buddhist deities. The monasteries at Ki and Duwong on the other hand also depict the *Jataka* stories.

Another interesting aspect of the Buddhist establishments is that side by side with the Buddhist deities they present deities of Brahmanical faith like *Kālī*, *Śiva* and *Ganēśa*. The monasteries at Ki, Go-khang at Tabo and Pangi could be citie as example.

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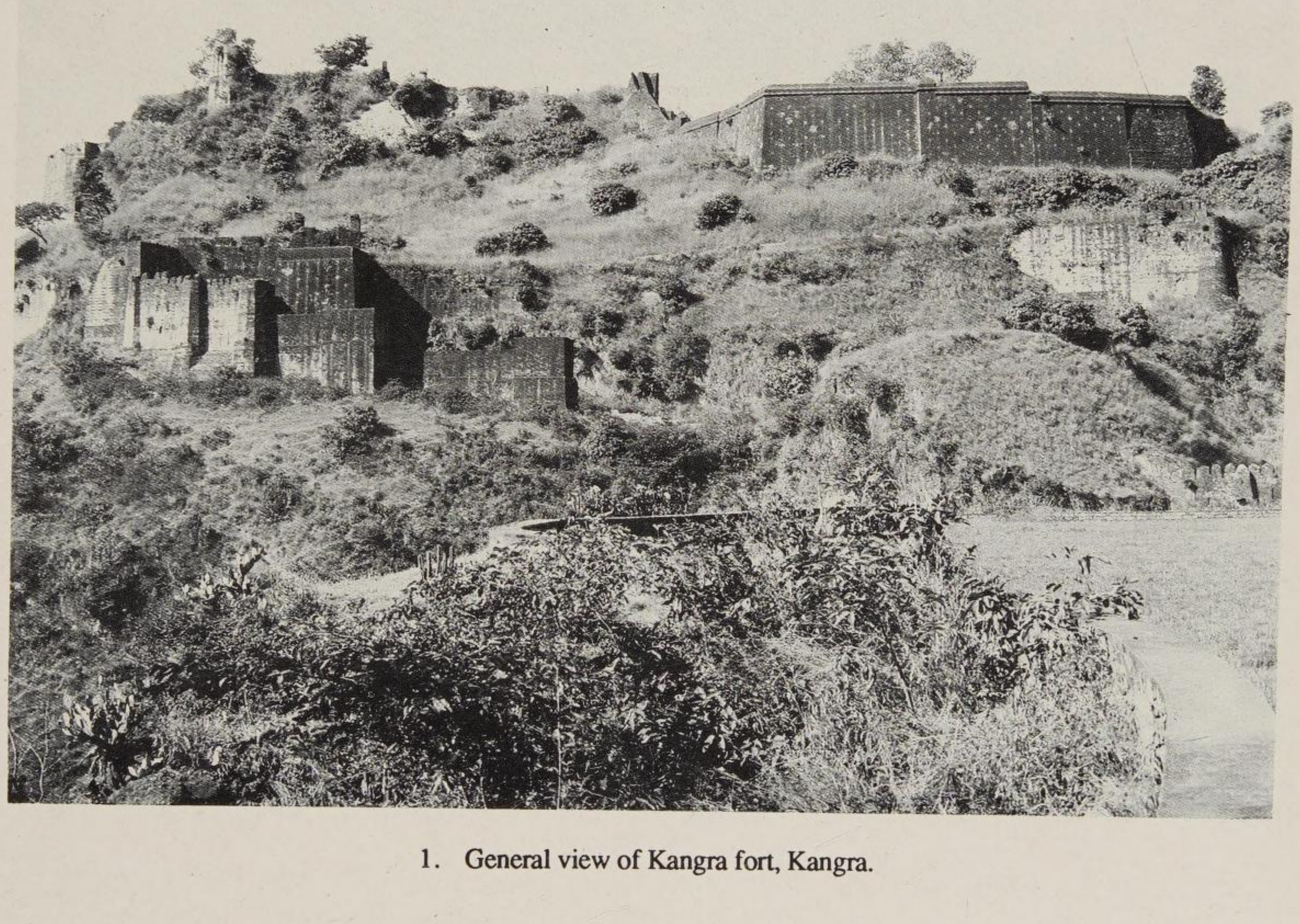
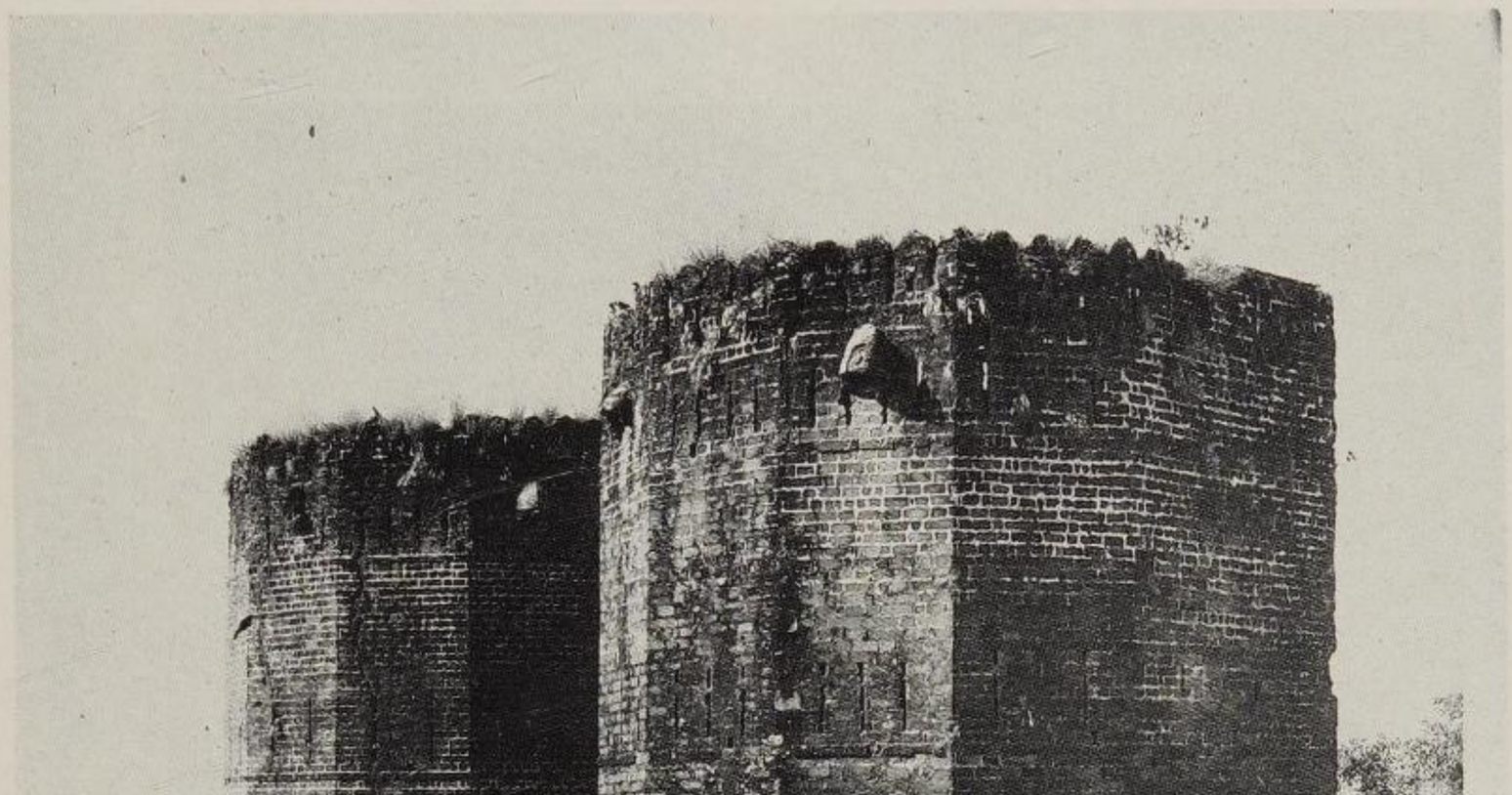
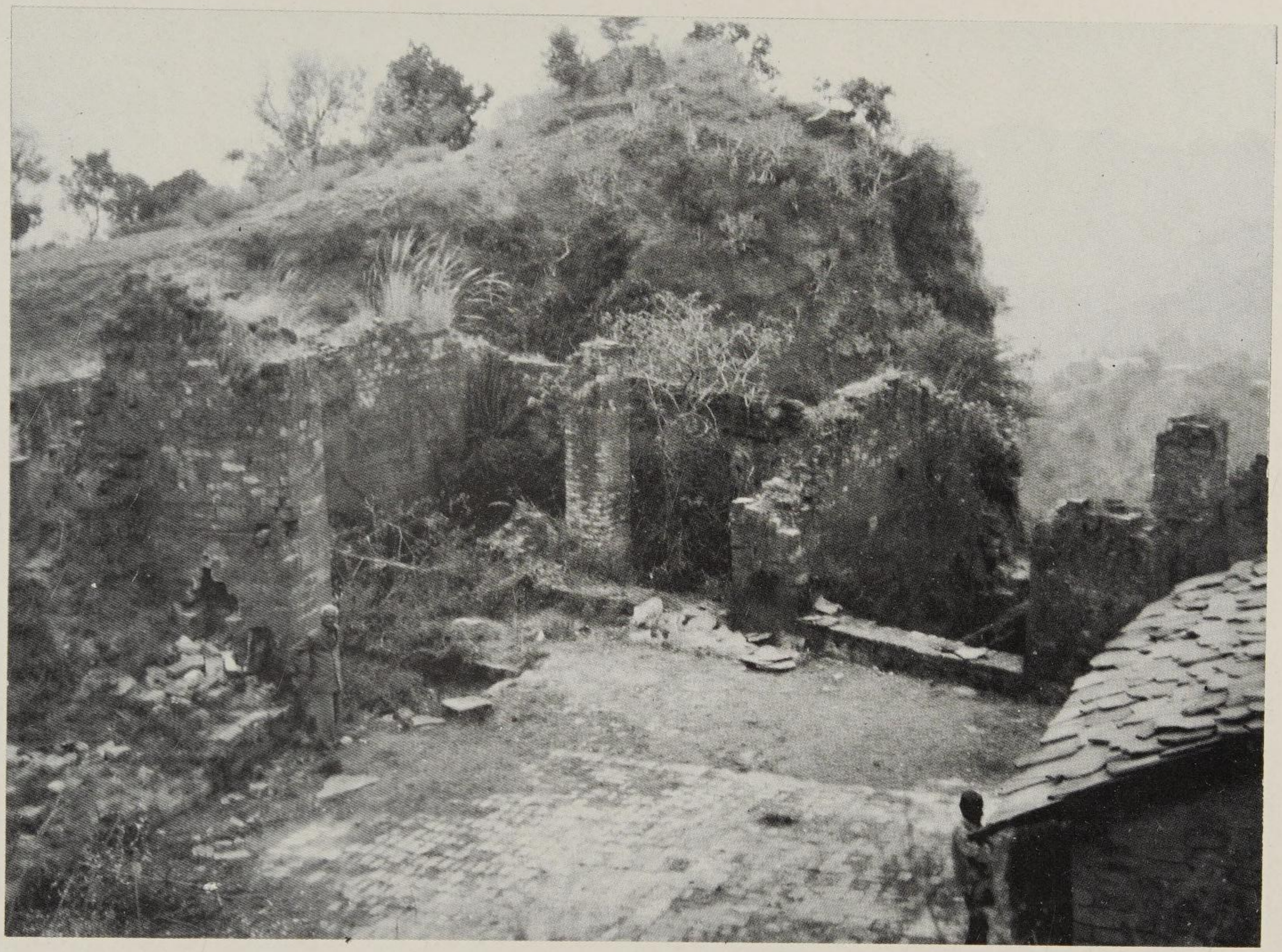


1. General view of Kangra fort, Kangra.

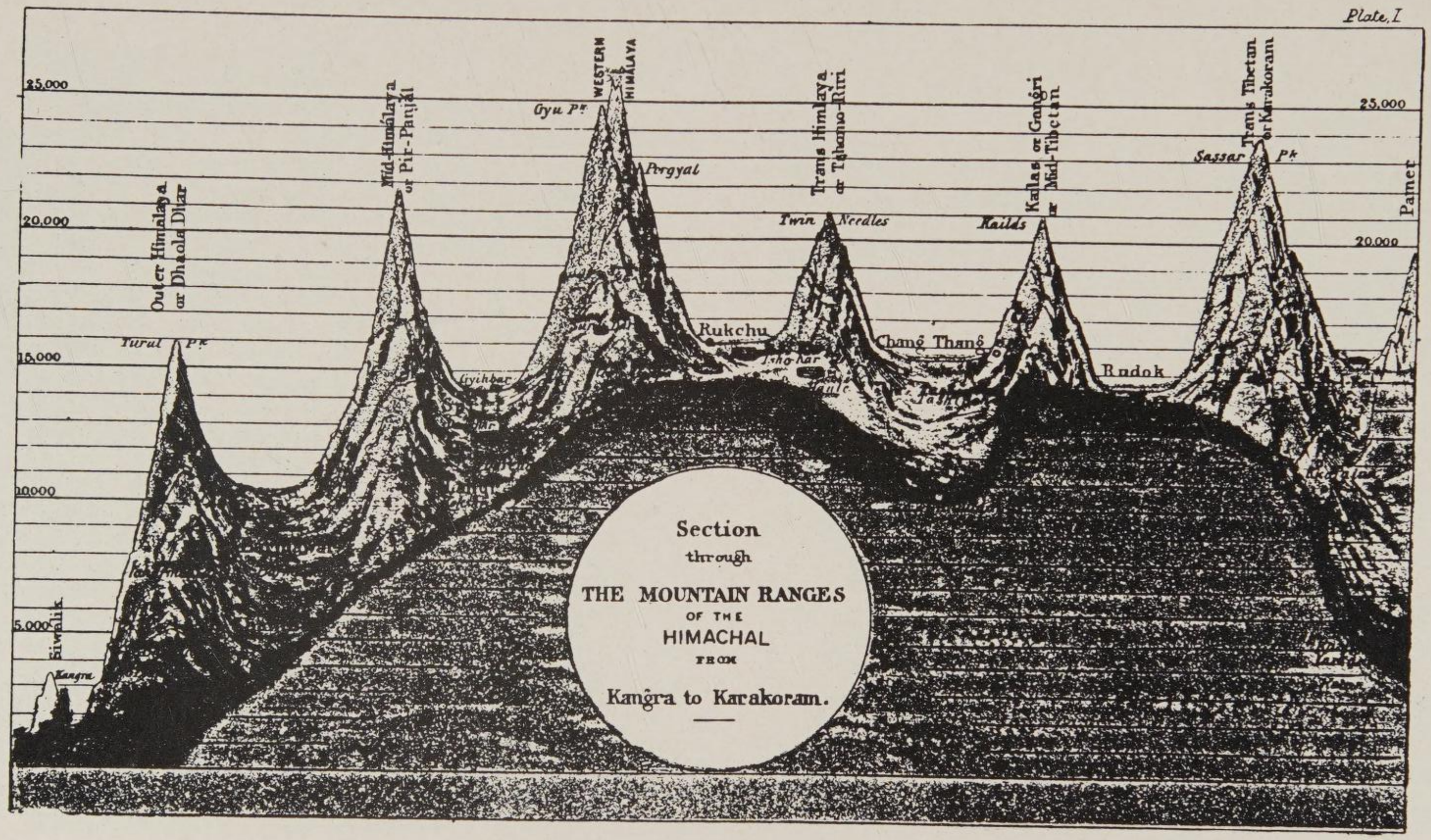
2. Another view of Kangra fort, Kangra.



3. Entrance gate of Nurpur fort, Nurpur, Kangra.

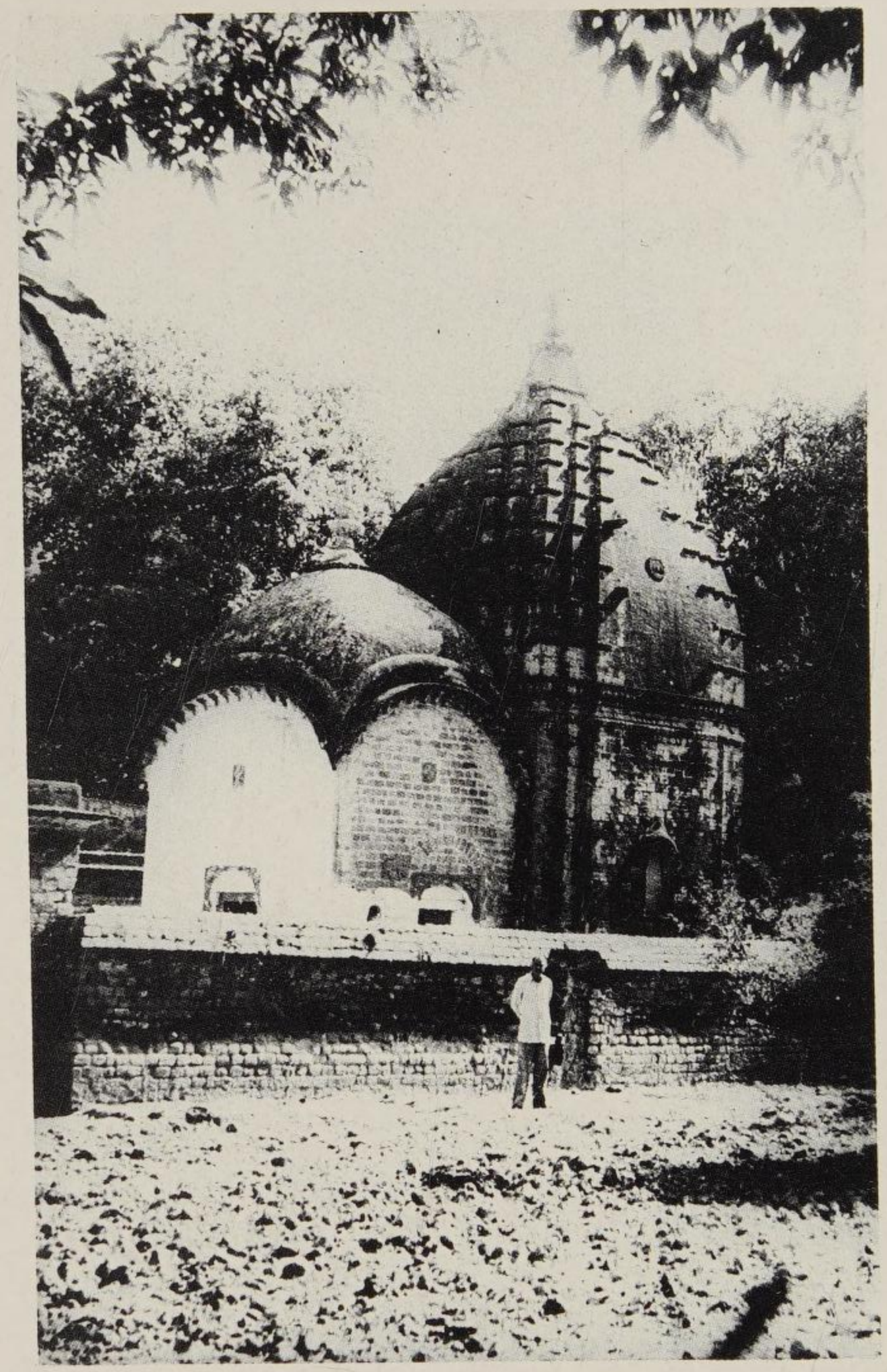


4. Remains of a fort from medieval period at Kamalah, Mandi.

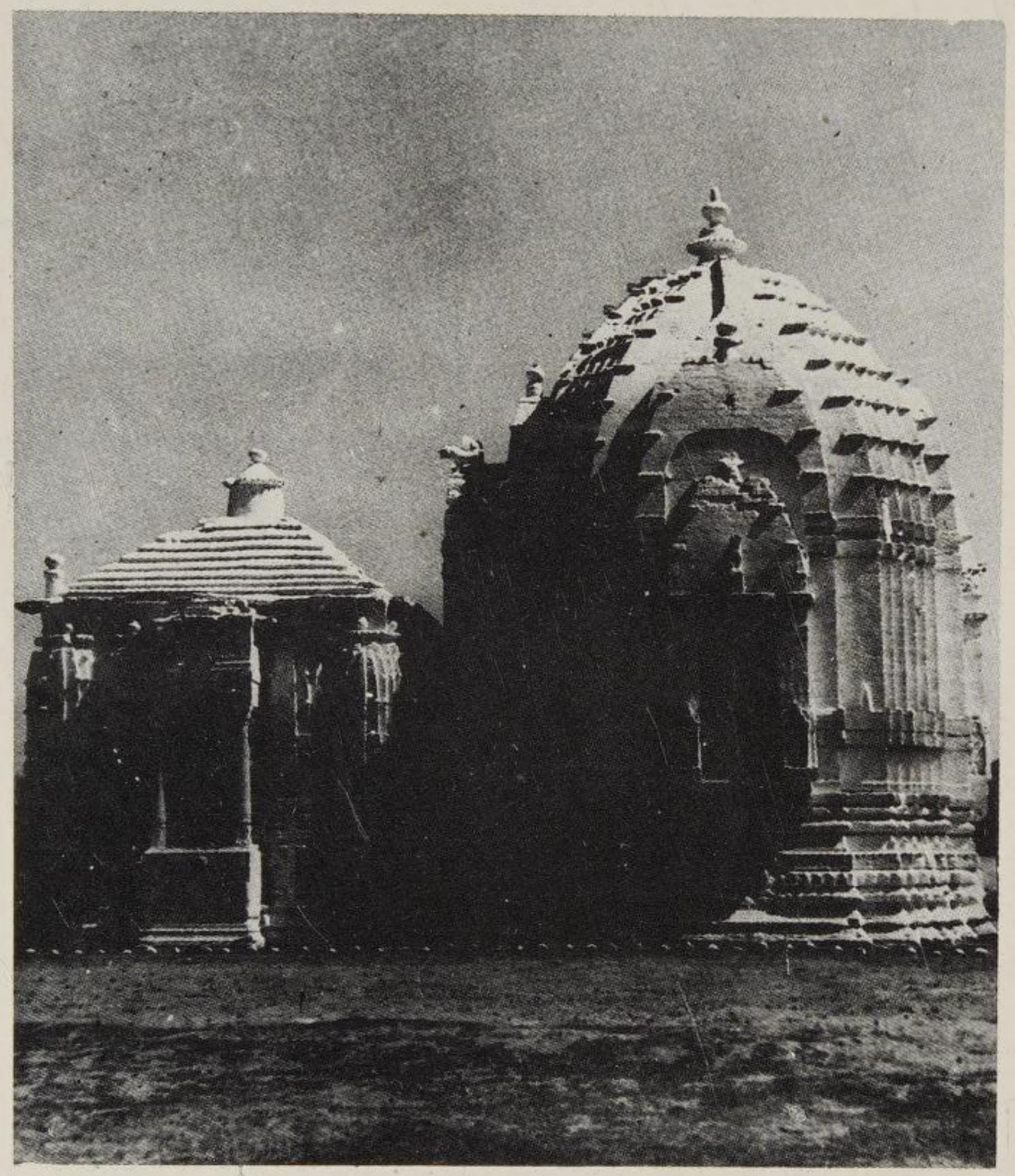


5. Mountain ranges of Himachal Pradesh.

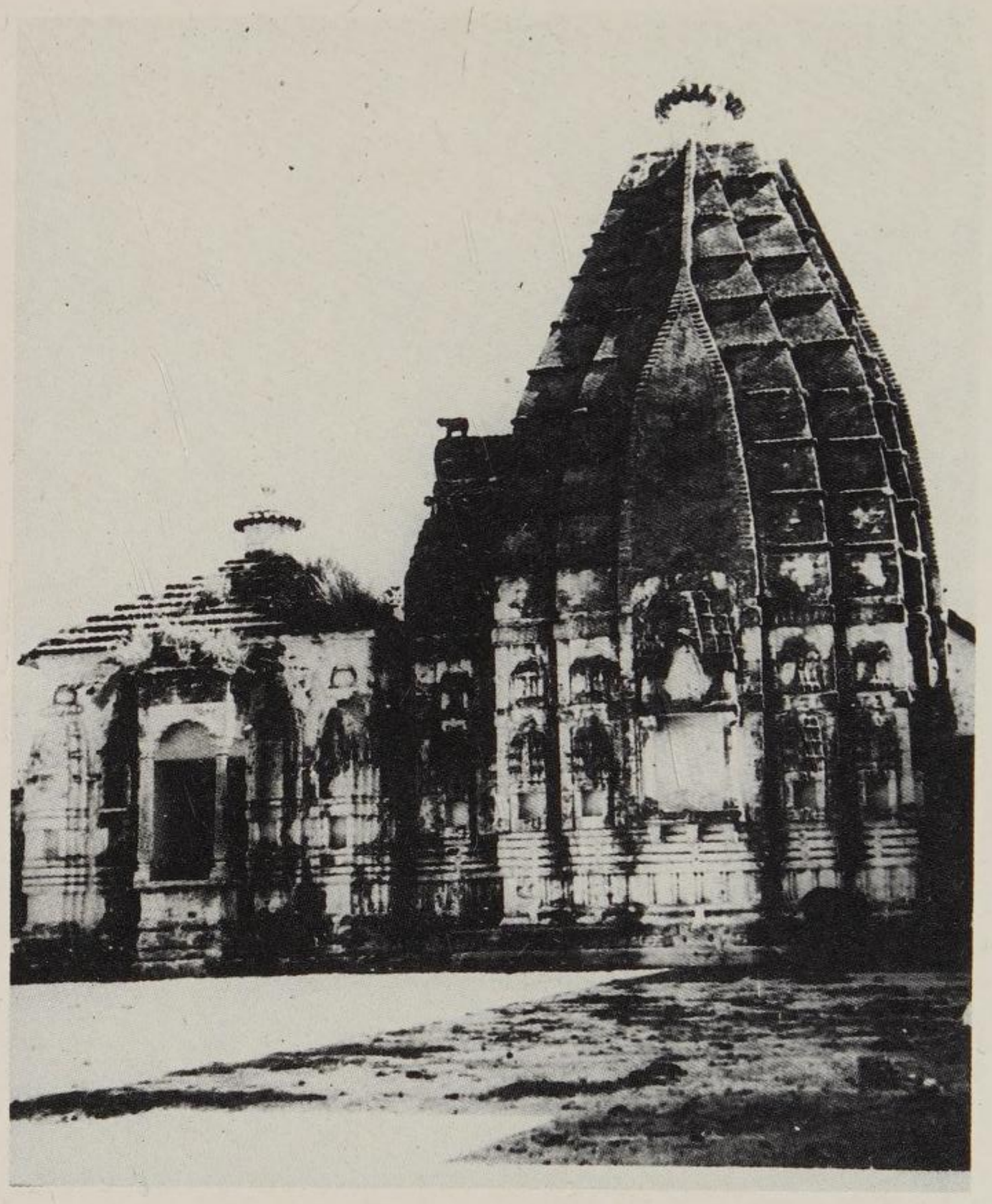
6. *Ranganatha* group of temples, Bilaspur.



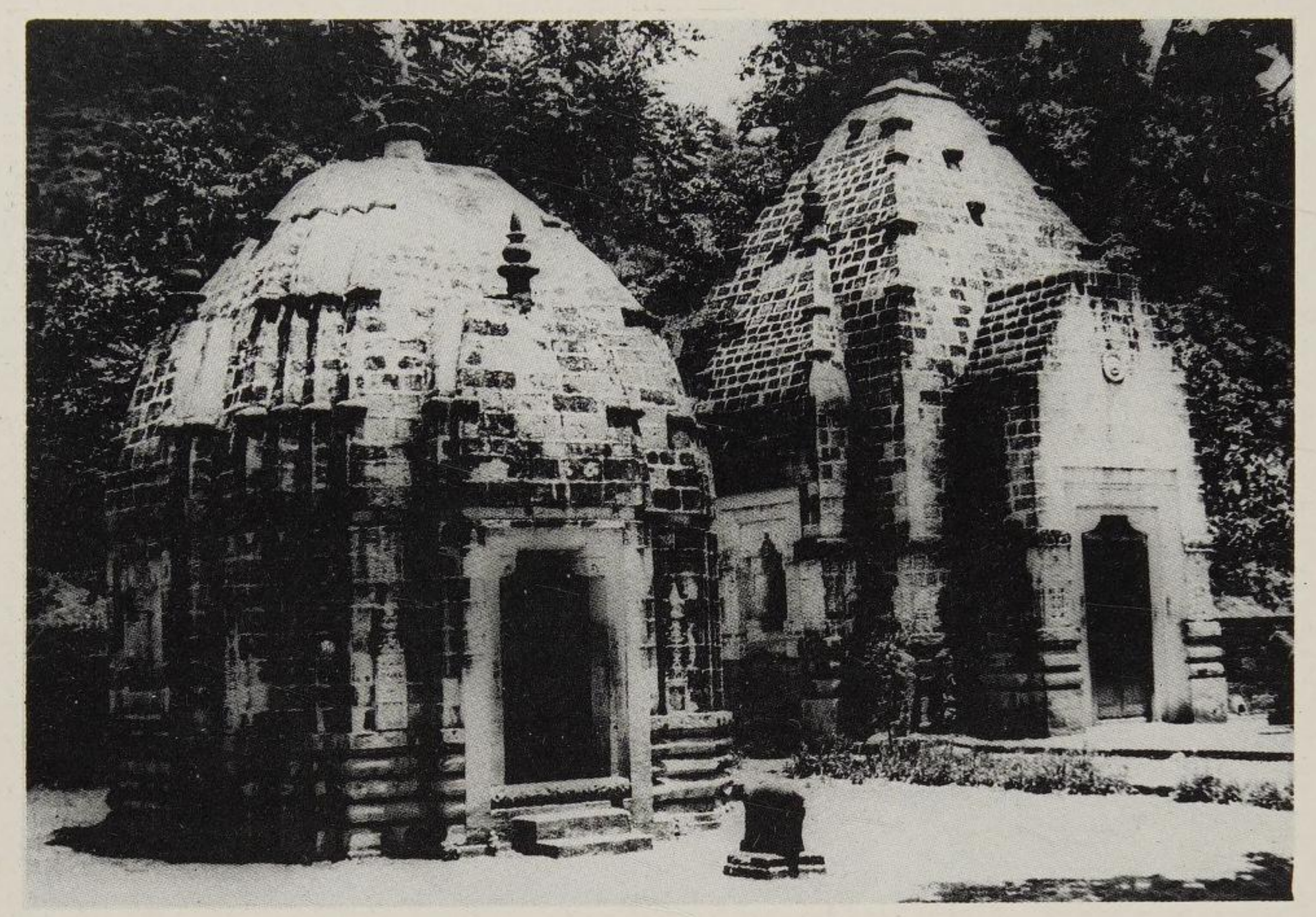
7. *Dandhūti* temple, Bilaspur.



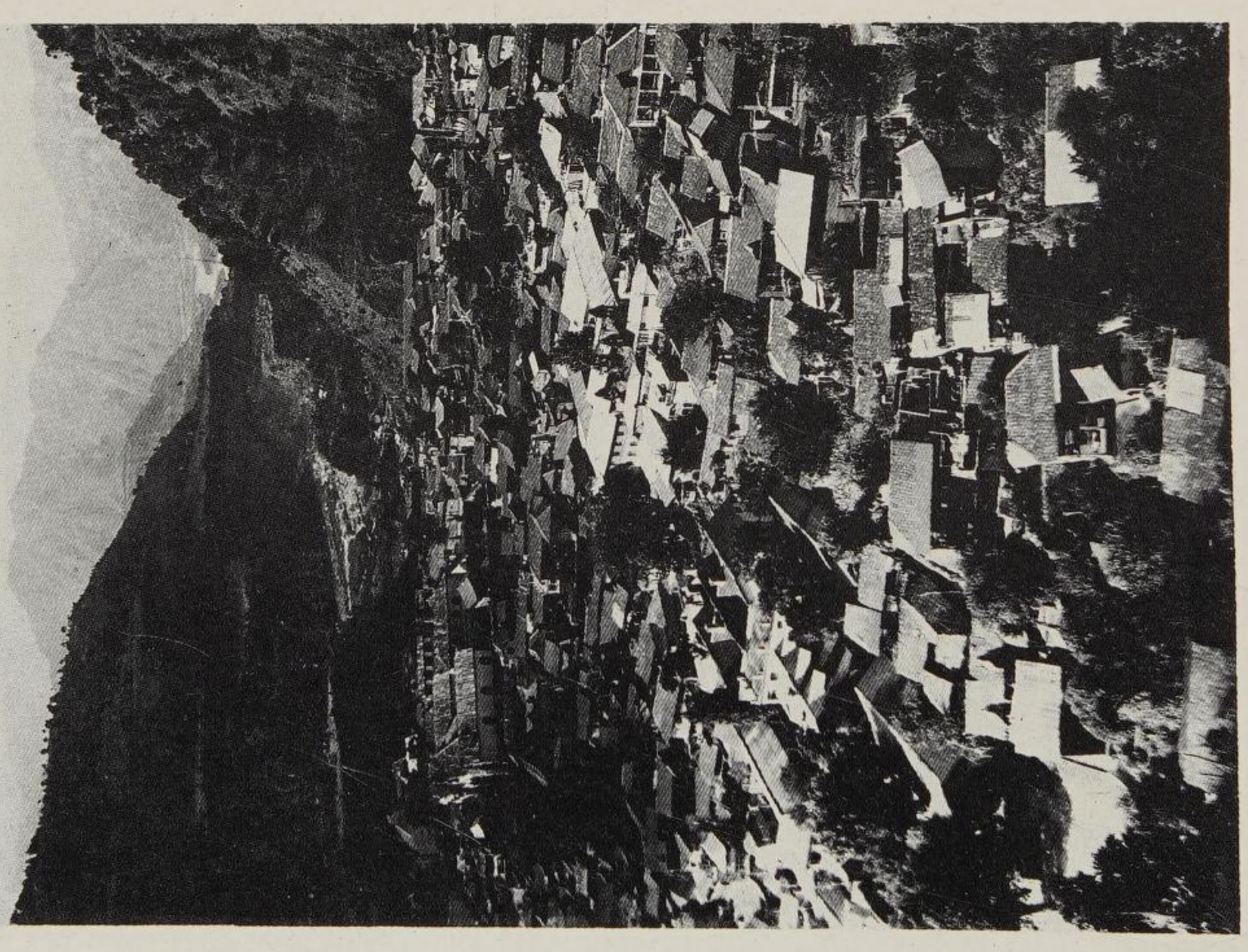
9. *Ghēr* temple, Bilaspur.



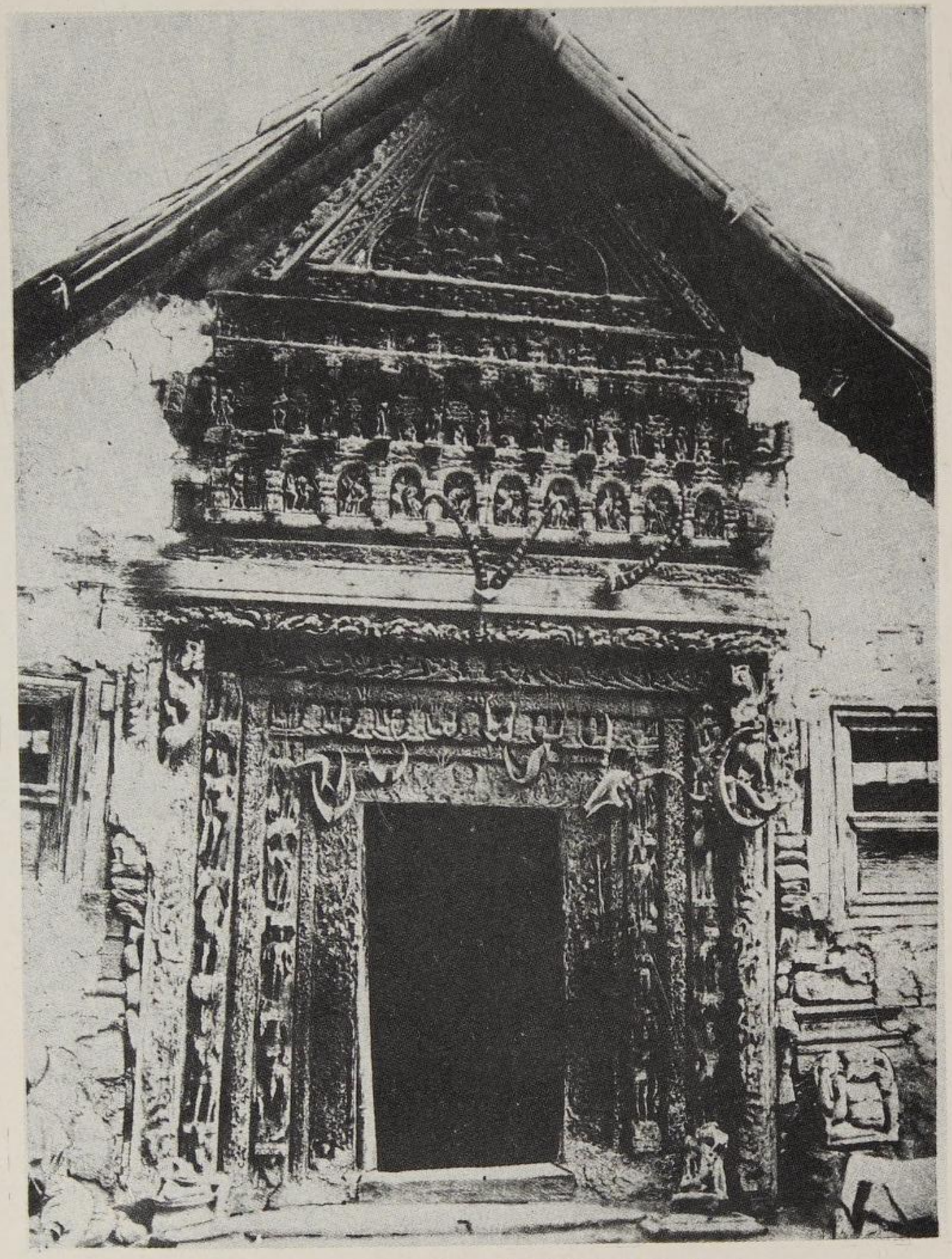
8. *Hanumana* temple, Bilaspur.



10. *Shanmukheswara* temple, Bilaspur.



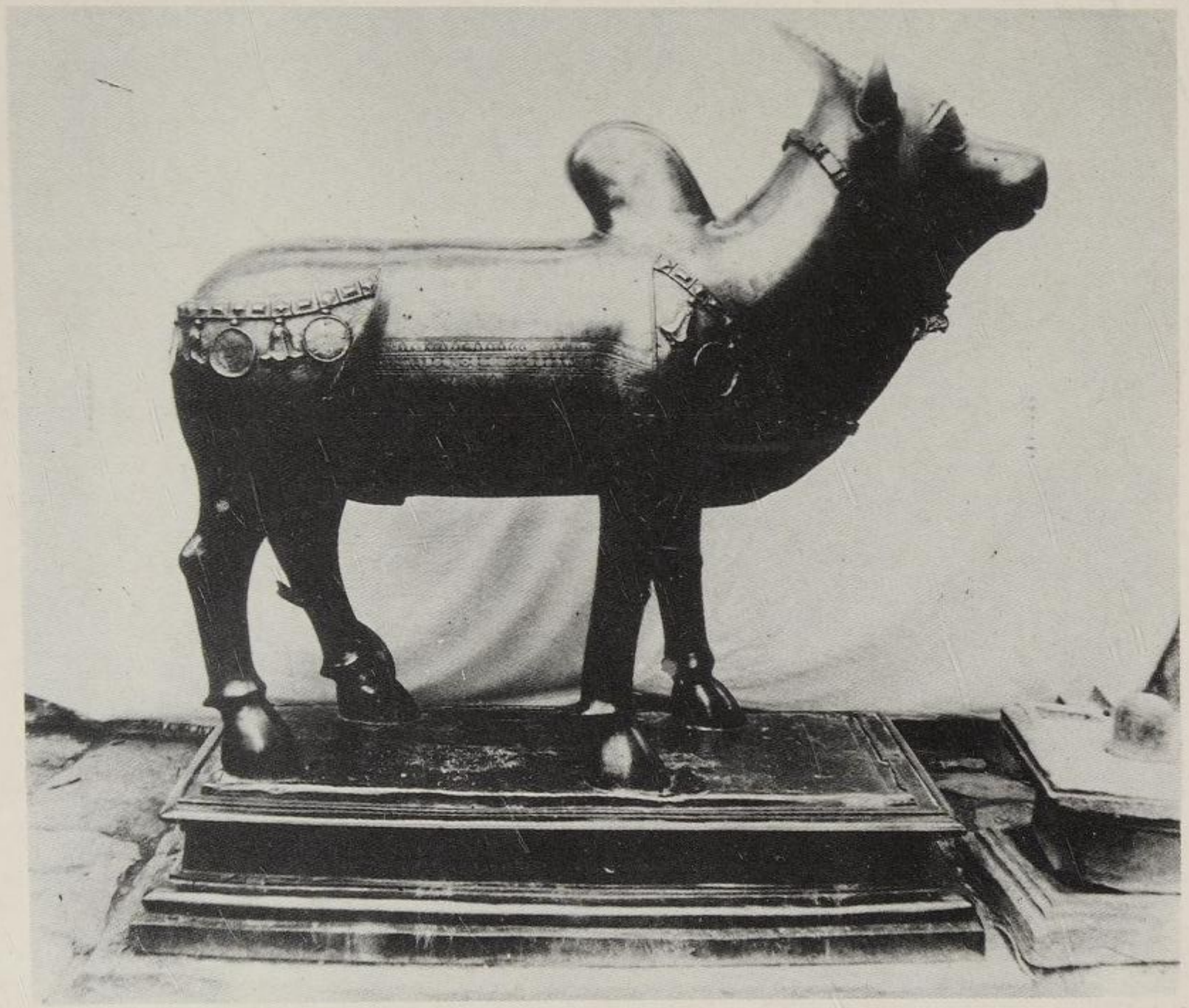
11. General view of Chamba.



12. Front view of *Lākshṇā Dēvī* temple, Brahmaur.

13. *Ganga* from *Lākshṇā Dēvī* temple, Brahmaur.

14. Bronze image of *Lākshṇā Dēvī*, Brahmaur.



15. Inscribed image of bull at Brahmaur, built by *Meruvarman*.

16. Bronze image of *Śakti Dēvī*, Chhatrari.

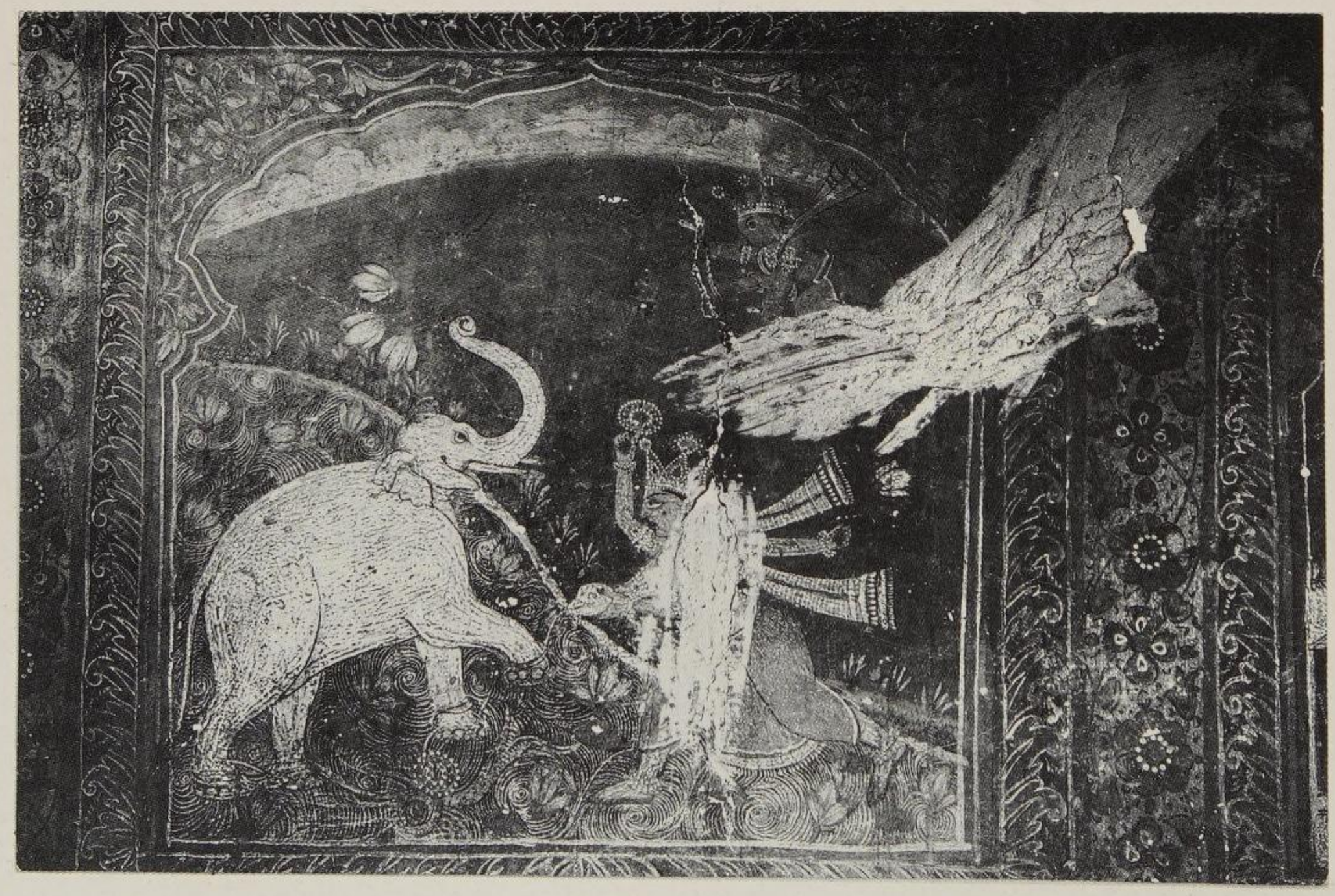
17. Fresco depicting, *Mahishāsuramardinī* killing the buffalo demon, *Śakti* temple,Chhatrari.

18. Fresco depicting, *Mahishāsuramardinī* killing the buffalo demon, *Śakti* temple,Chhatrari.

19. Fresco depicting, *Mahishāsuramardinī* killing the buffalo demon, *Śakti* temple,Chhatrari.

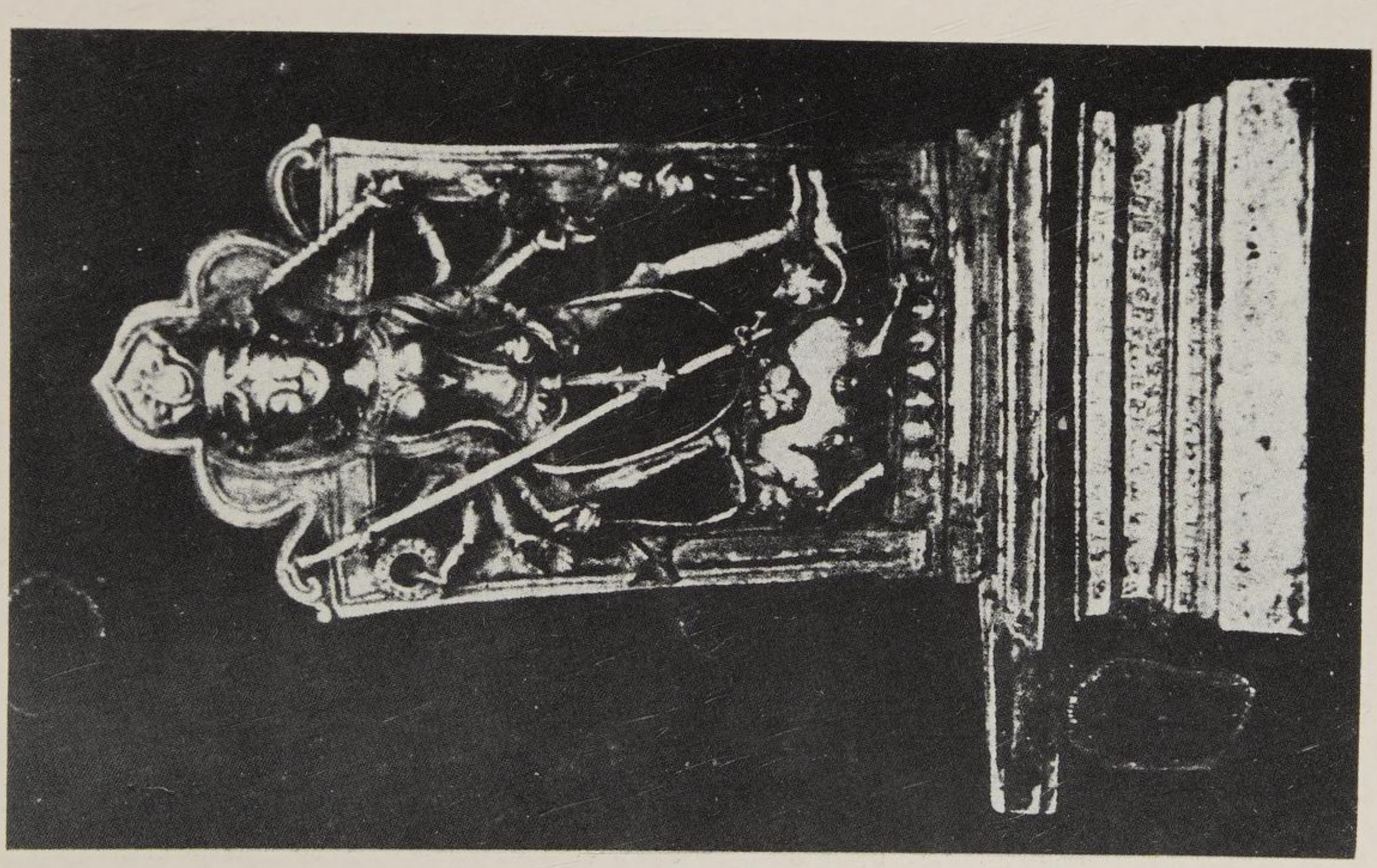
20. Fresco depicting, *Mahishāsuramardinī* killing the buffalo demon, *Śakti* temple,Chhatrari.

21. Fresco depicting, *Krishṇa* lifting *Govardhana*, *Śakti* temple, Chhatrari.

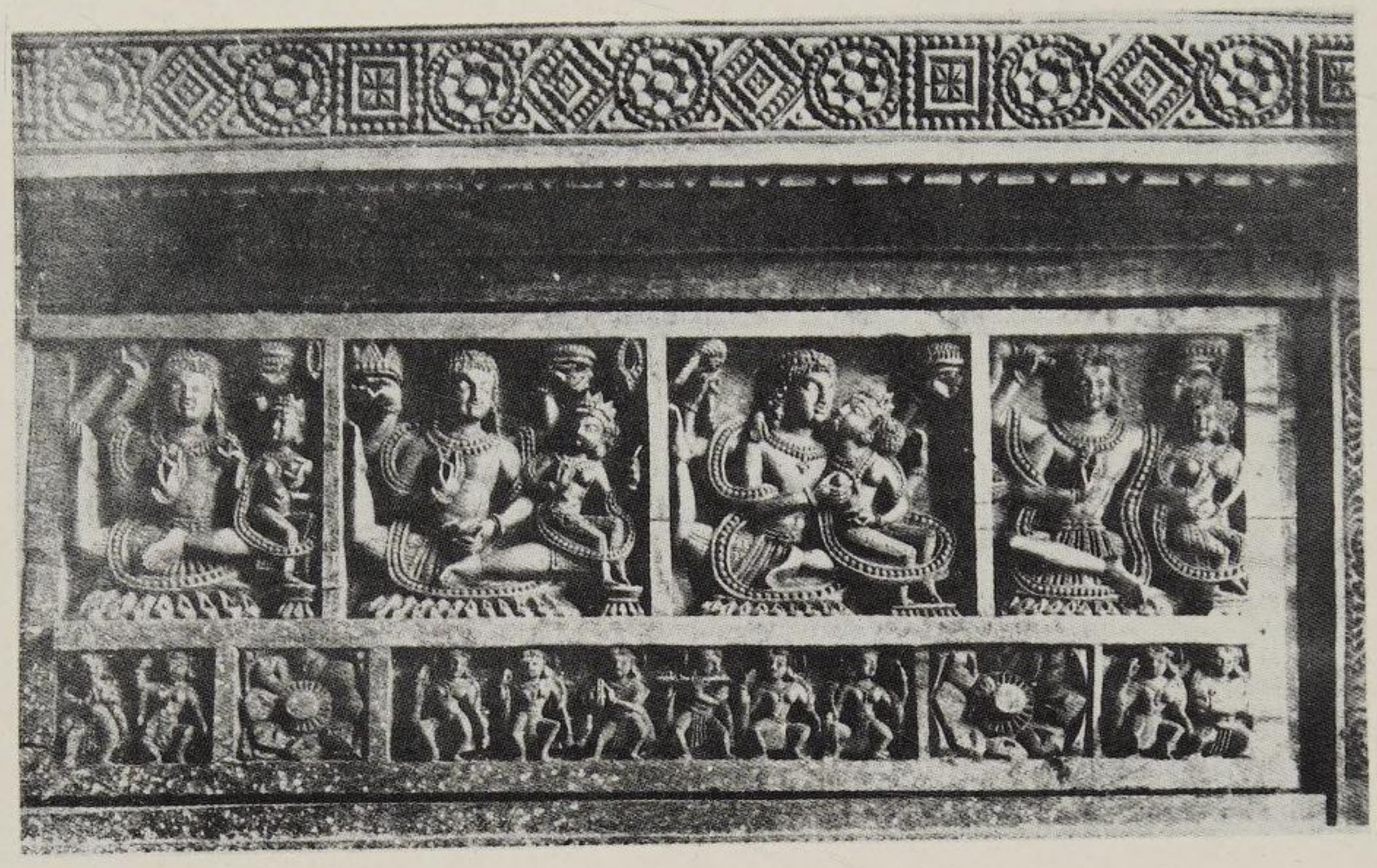


22. Fresco depicting, *Krishṇa* rescuing *Gajēndra* (*Gajendramoksha*), *Śakti* temple,Chhatrari.

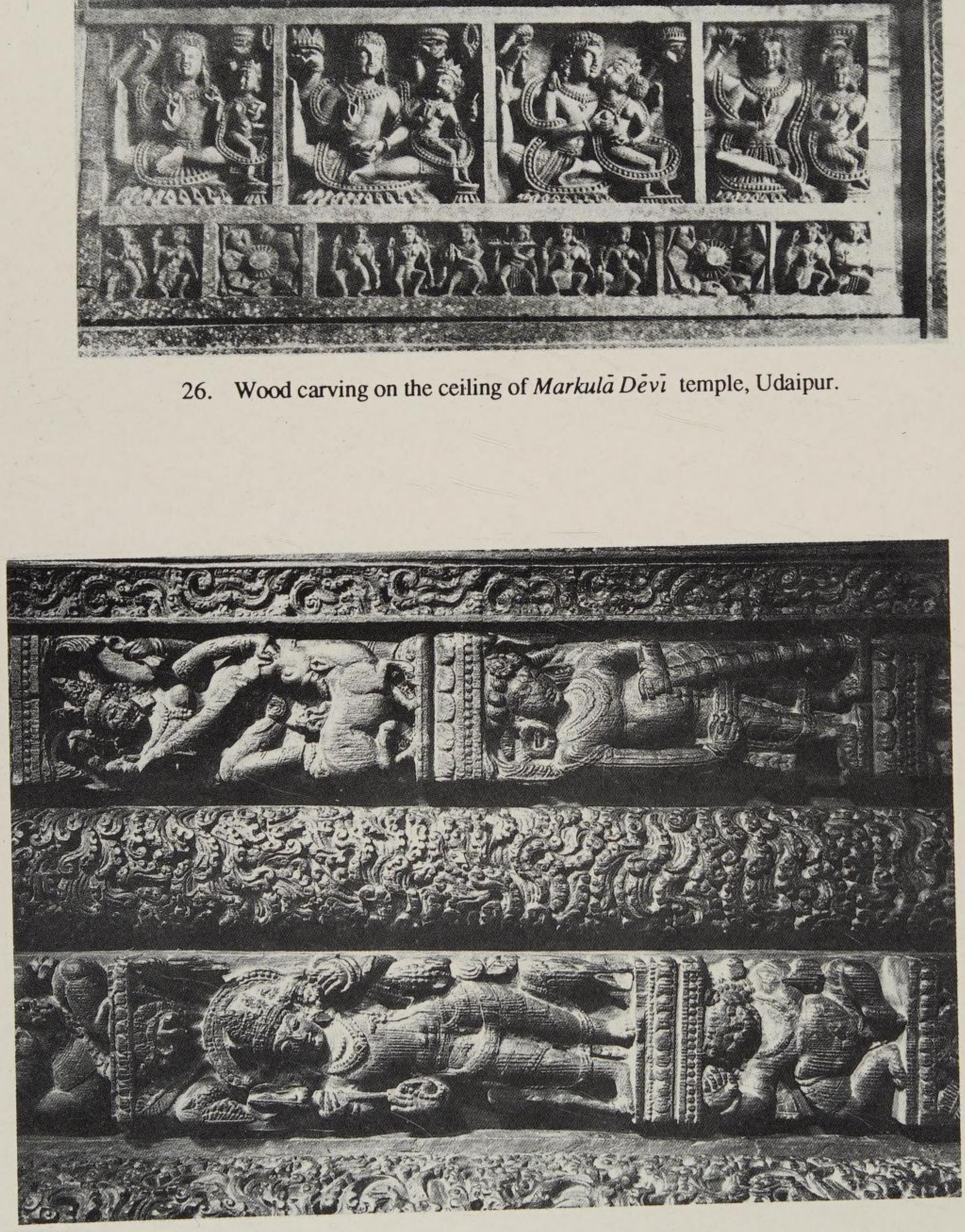
23. *Markulā Dēvī* temple, Udaipur.



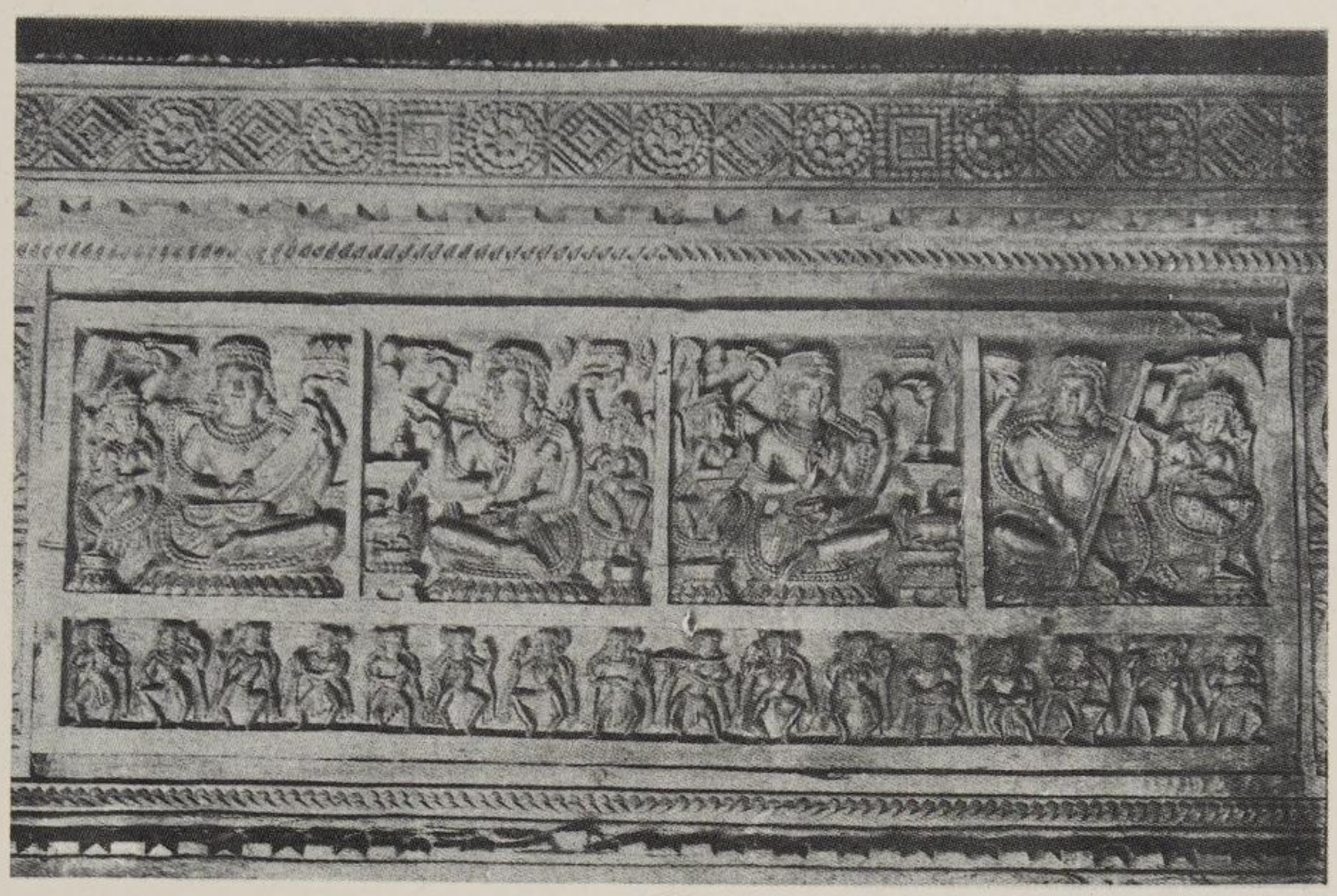
24. Bronze image of *Mahishāsuramardinī*, in *Markulā Dēvī* temple, Udaipur.



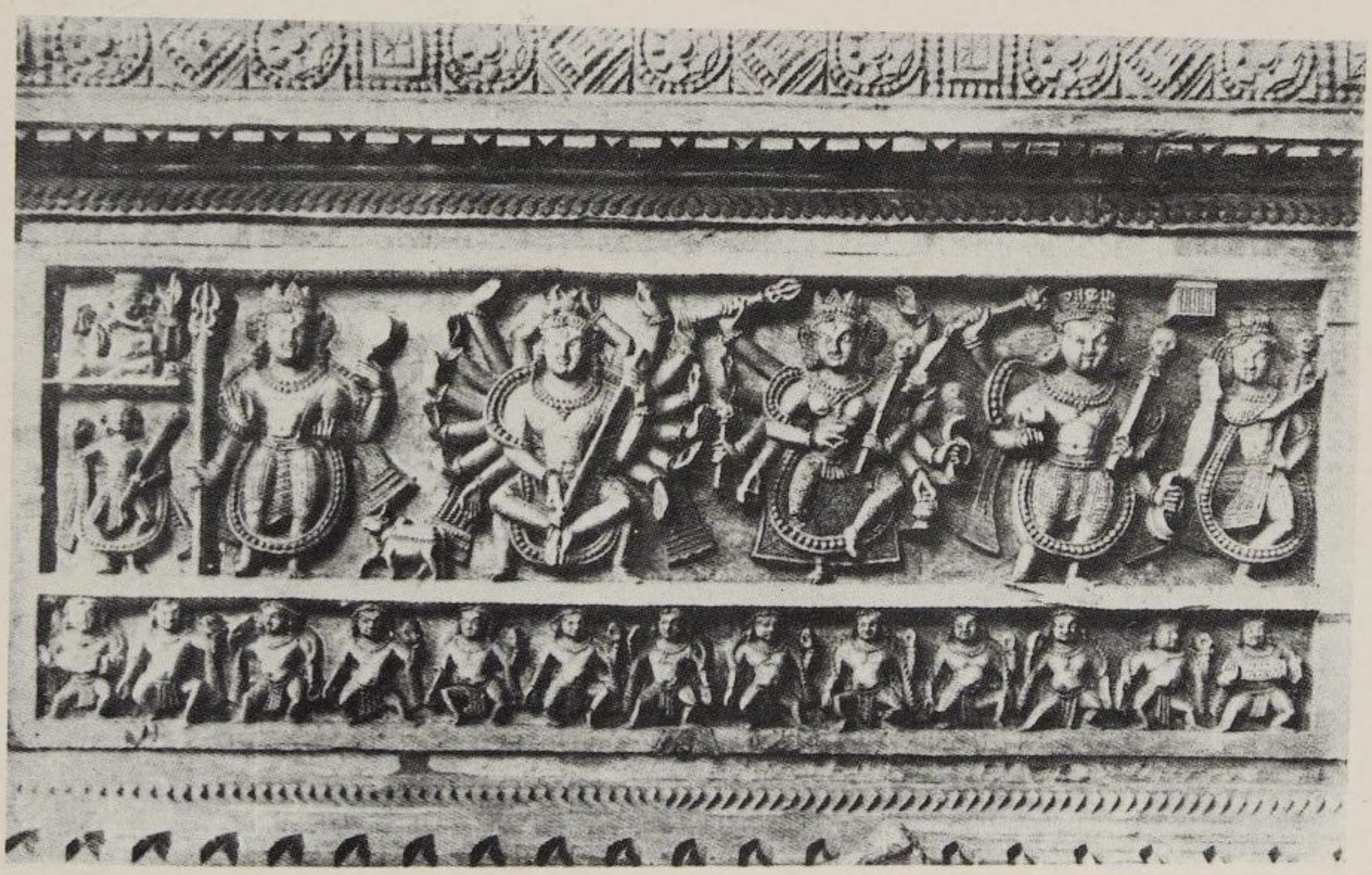
26. Wood carving on the ceiling of *Markulā Dēvī* temple, Udaipur.



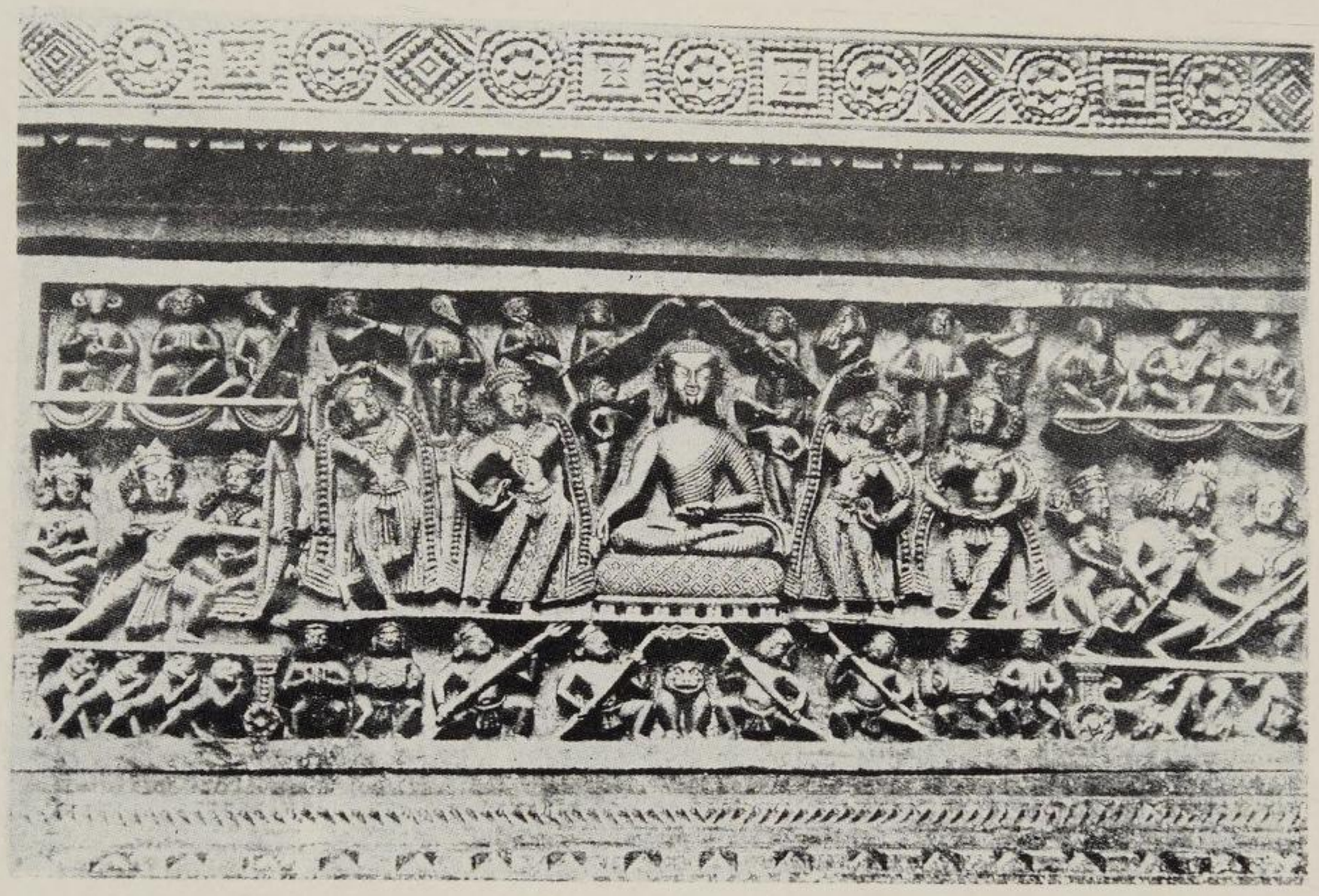
25. Wood carving on the door of *Markulā Dēvī* temple, Udaipur.



27. Wood carving on the ceiling of *Markulā Dēvī* temple, Udaipur.

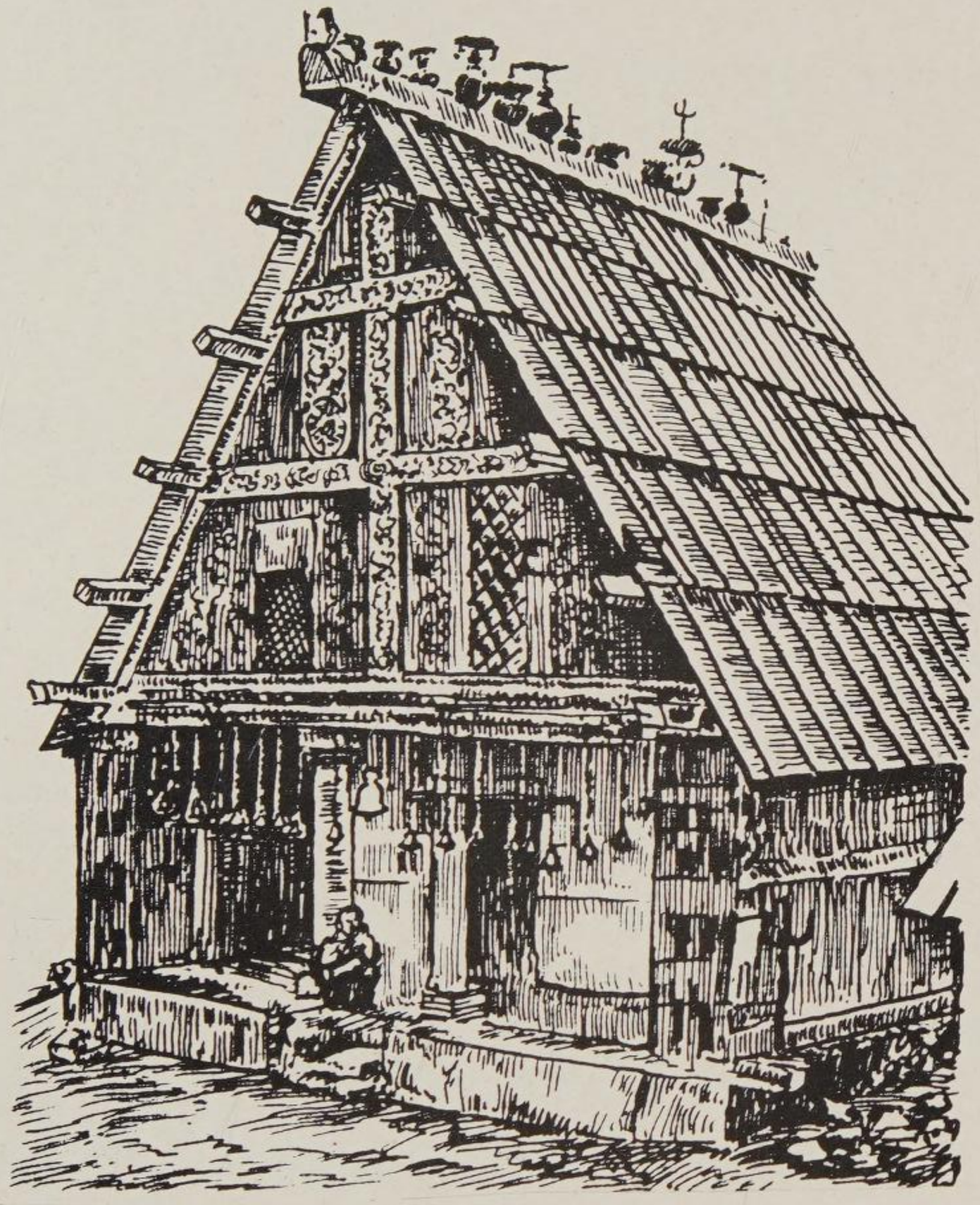


28. Wood carving on the ceiling of *Markulā Dēvī* temple, Udaipur.



29. Wood carving on the ceiling of *Markulā Dēvī* temple, Udaipur.

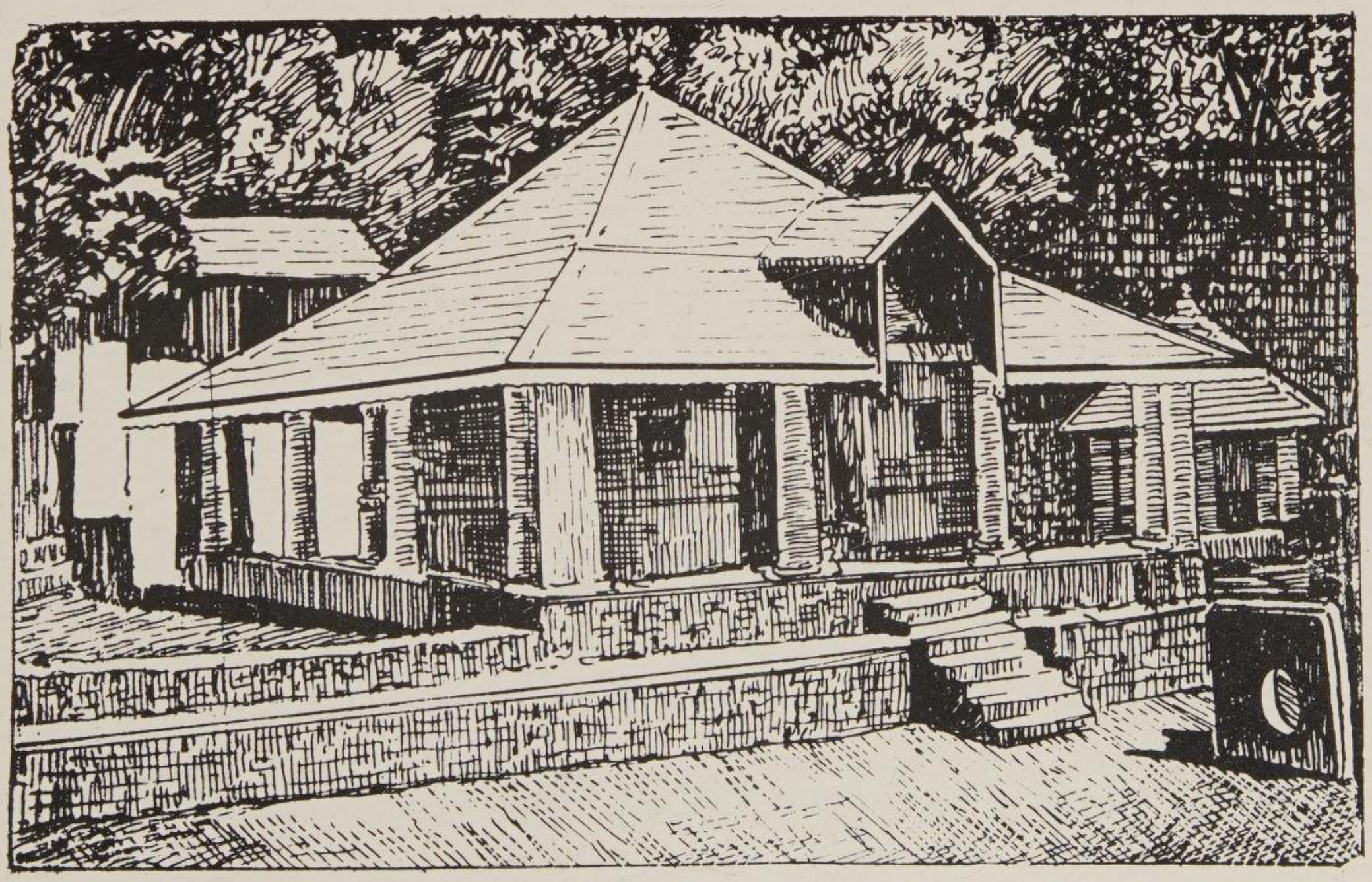
30. Inscribed image of the Goddess, *Dēvī* temple, Swaim.



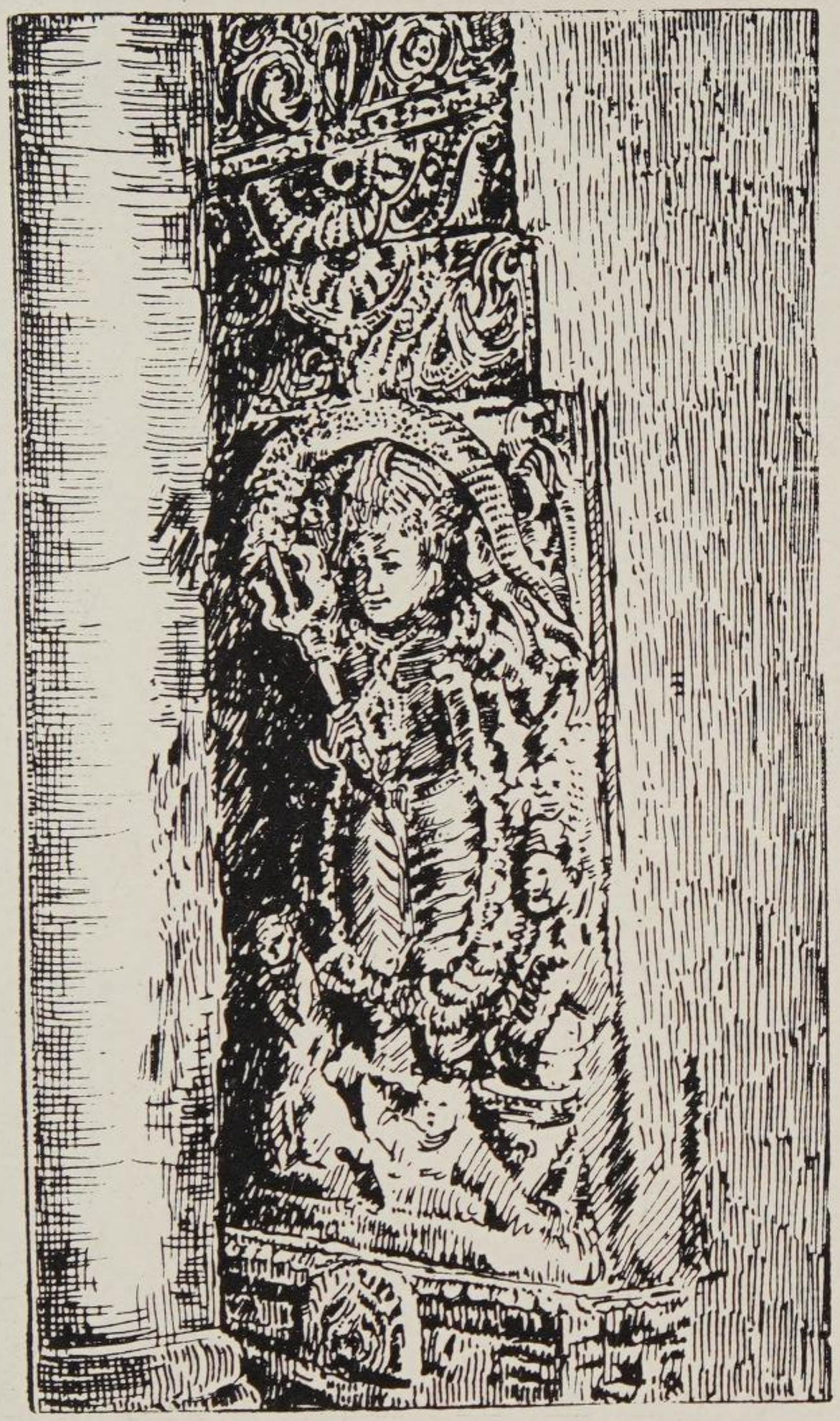
31. *Chamuṇḍā Dēvī* temple, Mindal.

32. Wood carving *Chamuṇḍā Dēvī* temple, Devi Kothi, Chamba.

33. *Brāhmarī Dēvī* temple, Brahmaur.



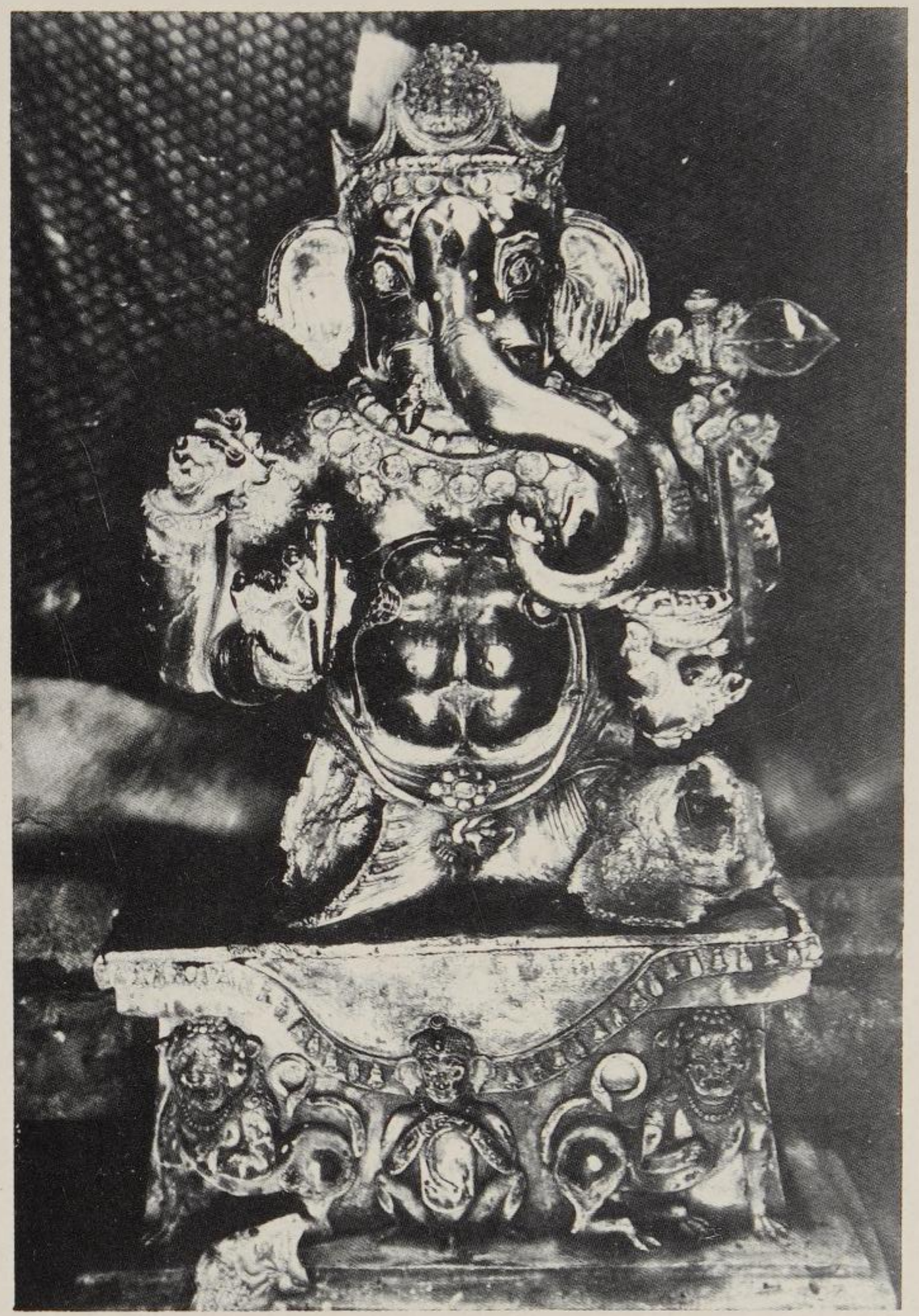
34. *Chandraśekh* temple, Saho.



35. Bracket figure, *Śiva* holding a trident, *Chandraśekh* temple, Saho.

36. Bracket figure, four-armed *Vishṇu* , *Chandrasekh* temple, Saho.

36a. Image of *Śiva* , Harsar.

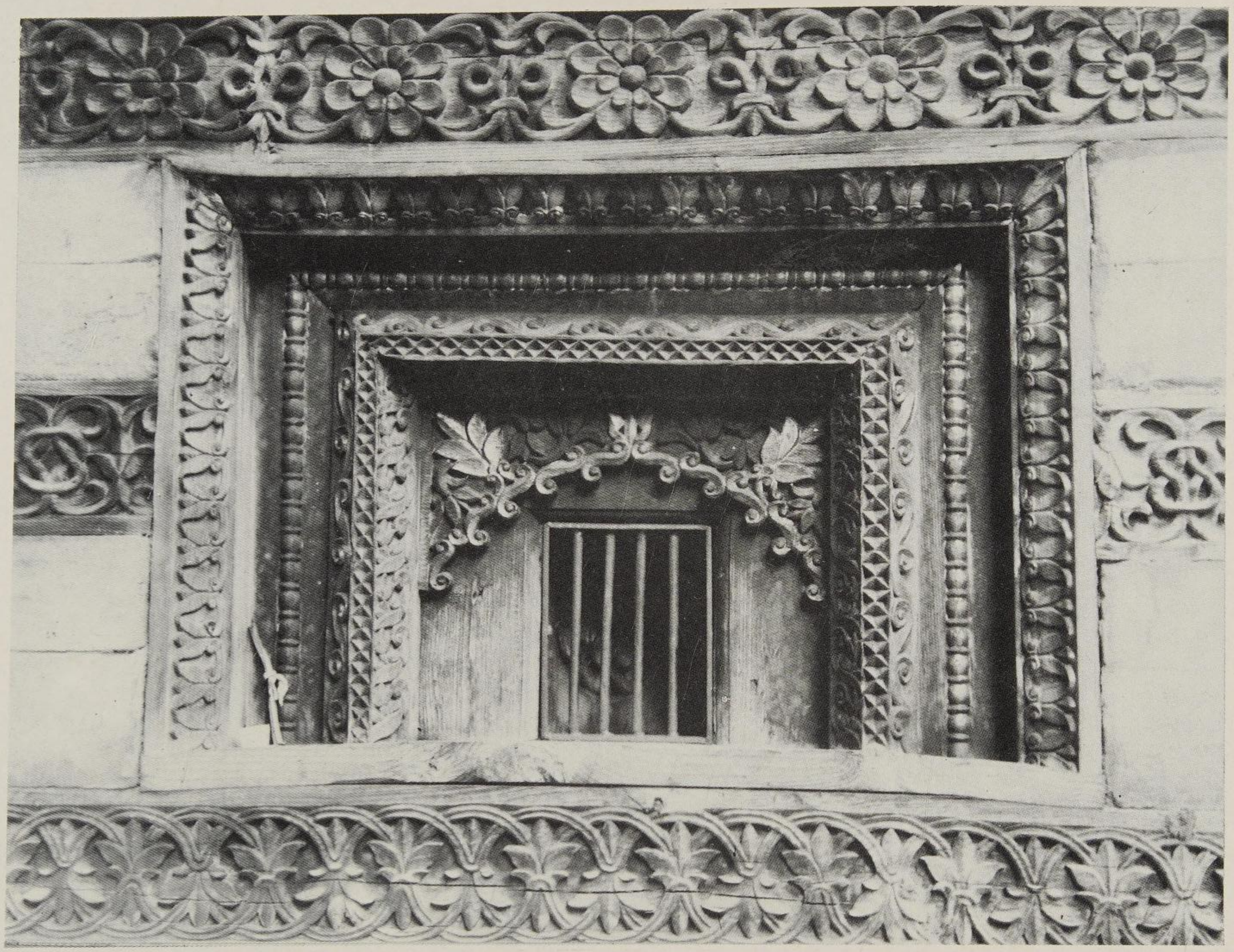


37. Bronze image ot *Ganēśa*, Brahmaur.

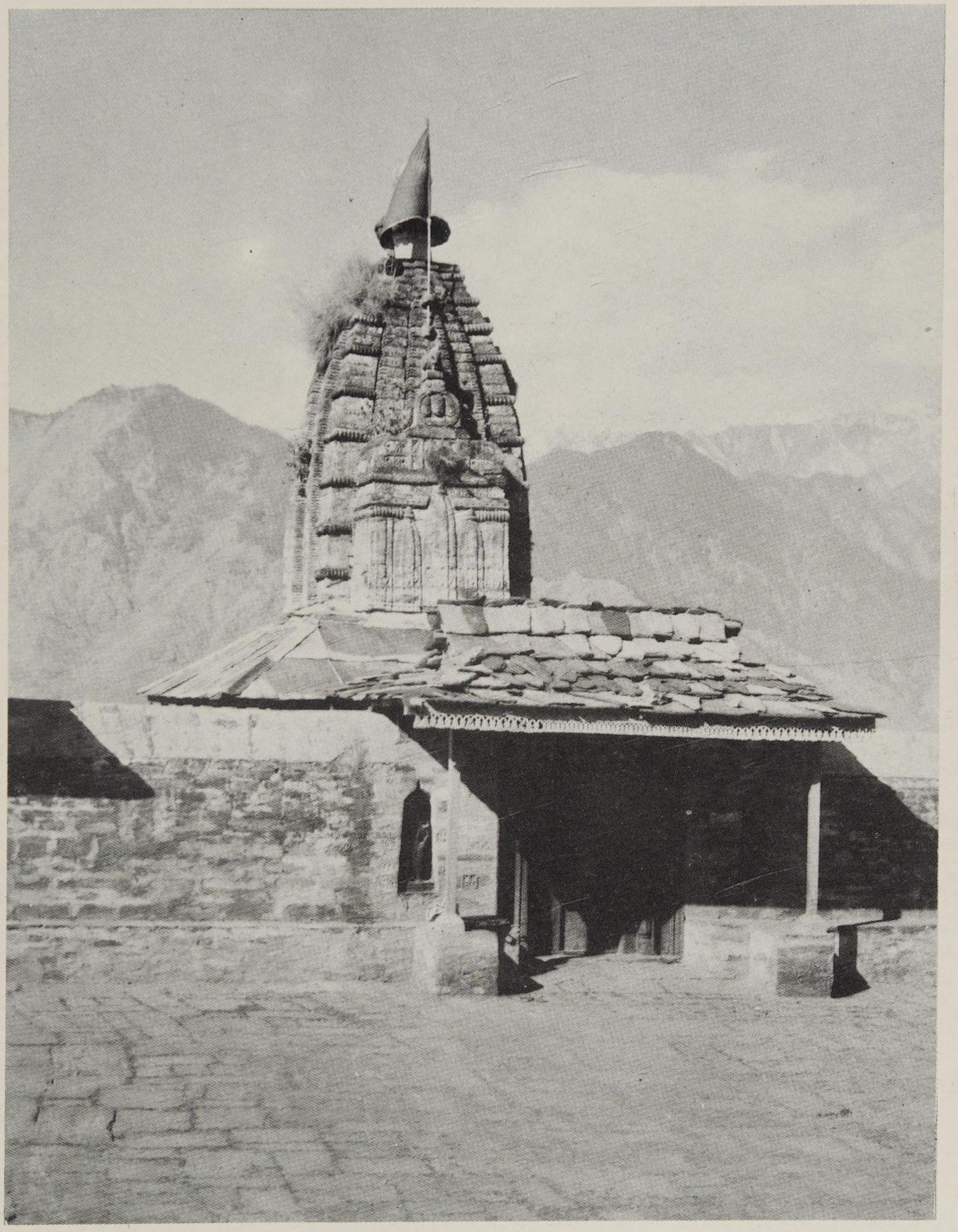
38. Image of *Narasiṁha* , Brahmaur.

39. Image of *Vishṇu* , Saho.

40. *Bijata Dēvatā* temple, Sarahan.



41. Wood carvings, *Bijata Dēvatā* temple, Sarahan.



42. *Śikhara* temple, Sarahan.

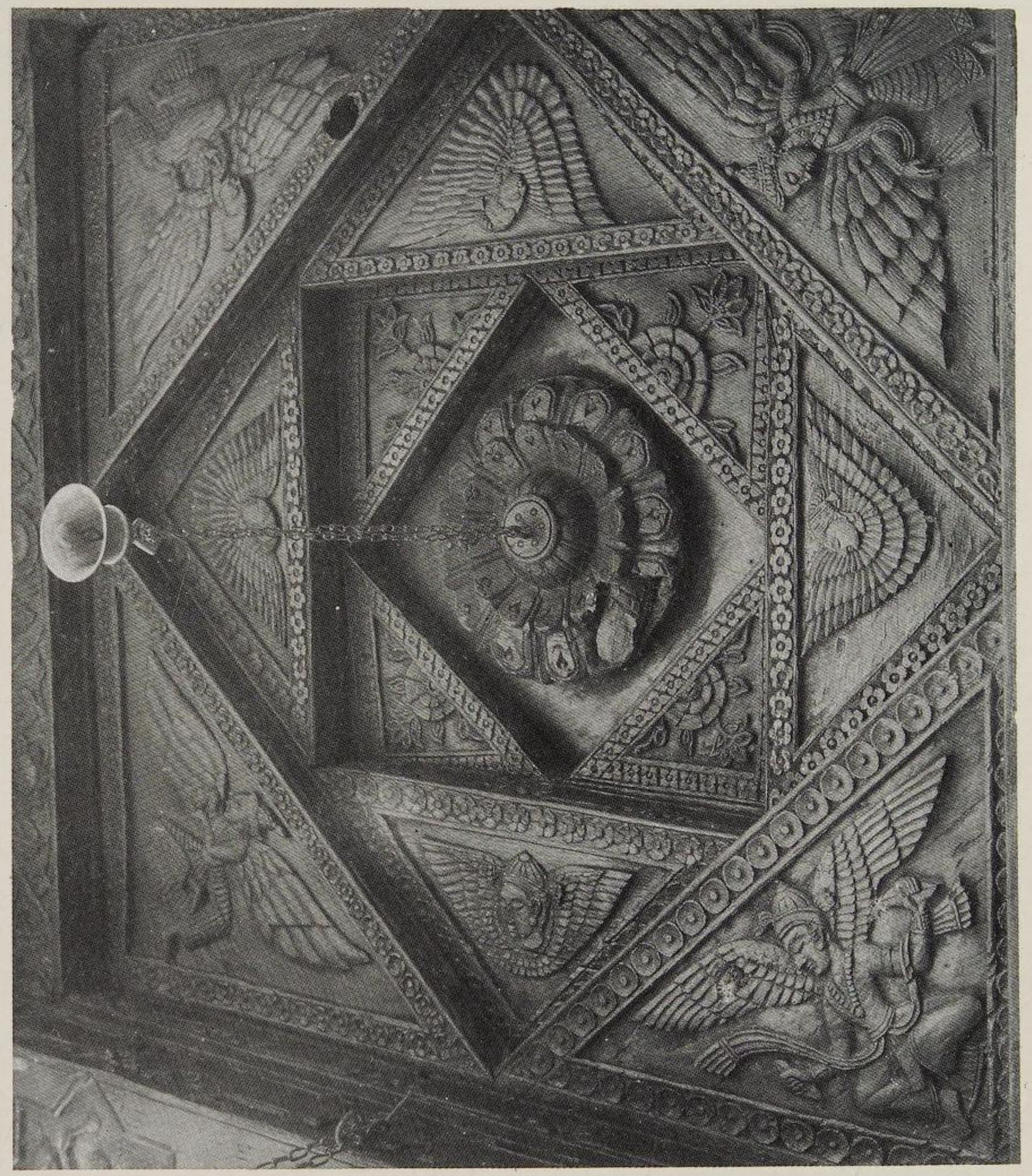
43. Temple of *Khaji Nāga*, Khejiar.

44. Stone image of *Mahishāsuramardinī, Vajreśvarī* temple, Chamba.

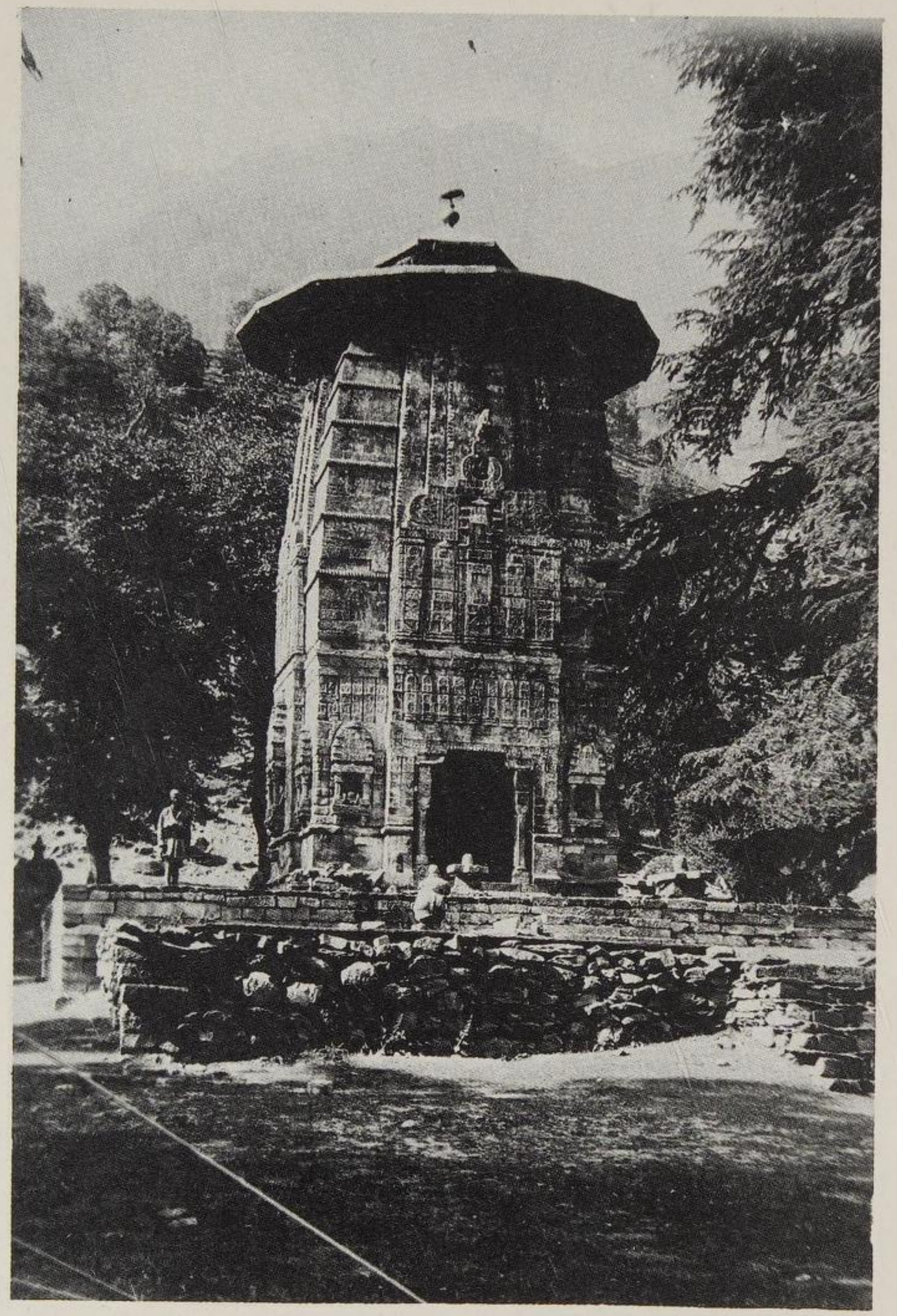
45. Stone image of *Mahishāsuramardinī*, *Vajrēśvarī* temple, Chamba.

46. Wooden image of *Mahishāsuramardinī*, *Vajrēśvarī* temple, Chamba.

47. Wooden image of *Mahishāsuramardinī*, *Vajrēśvarī* temple, Chamba.



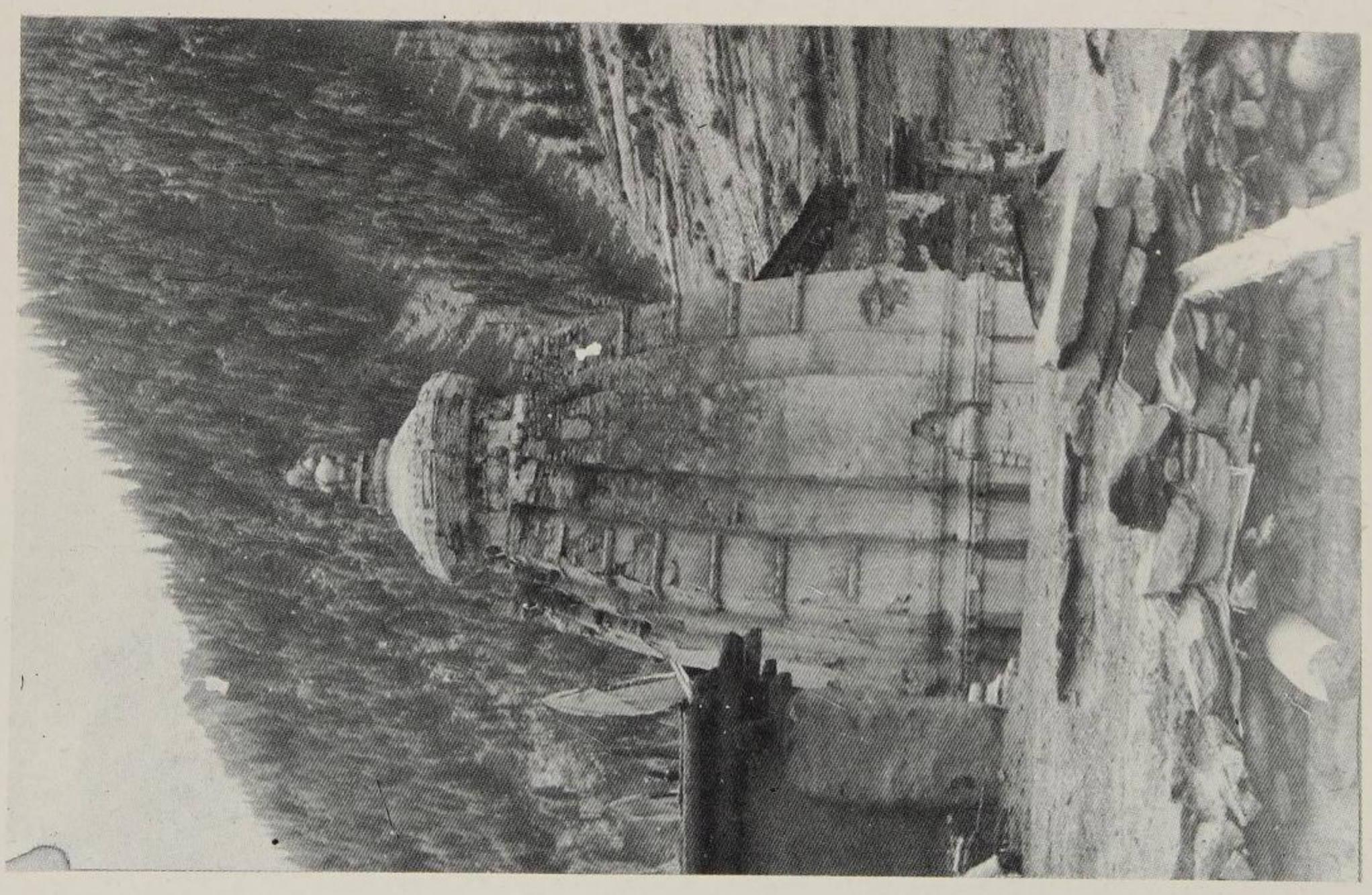
47a. Wood carvings on the ceiling of *Chāmuṇḍā Dēvī* temple, Chamba



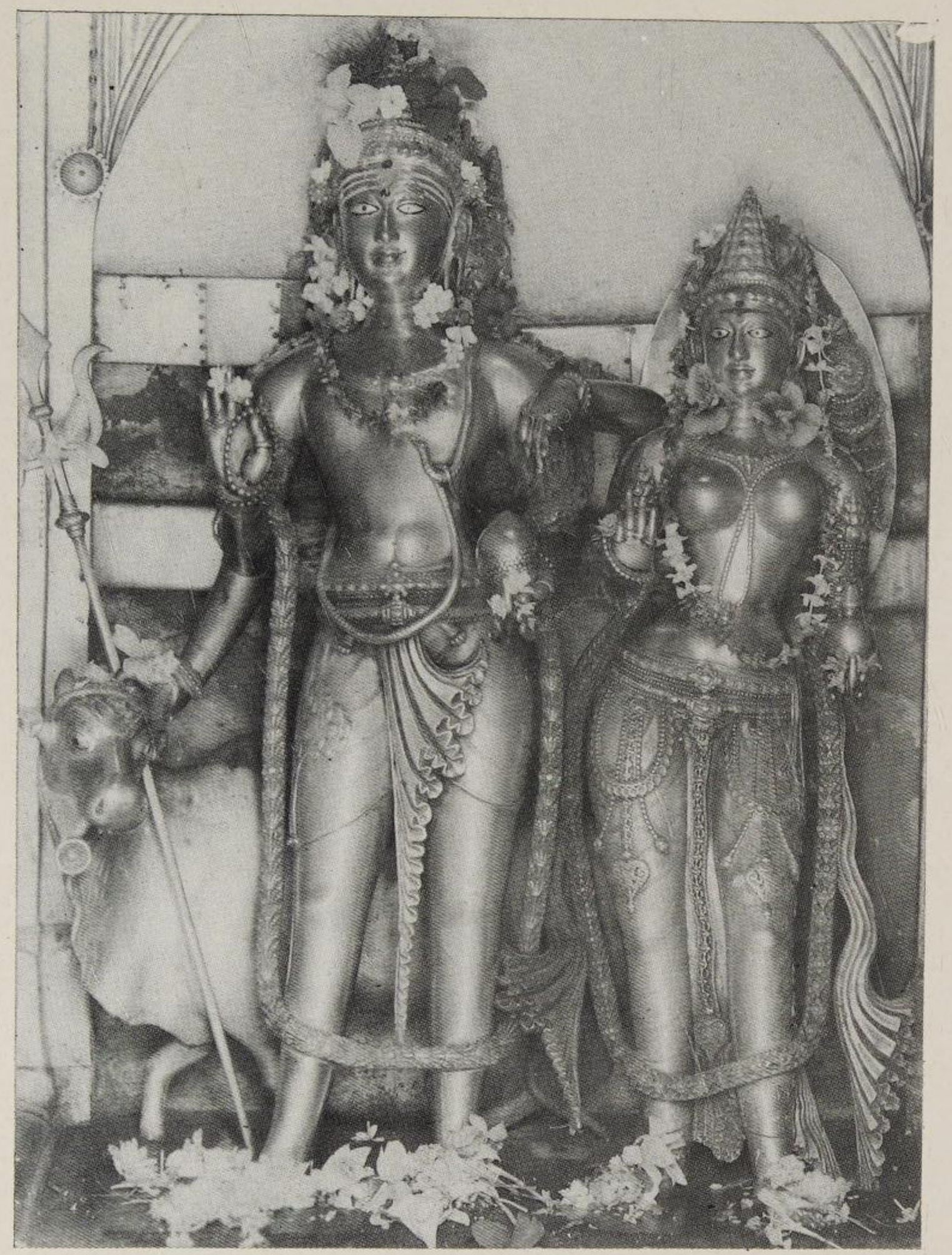
48. *Manimahesa* temple, Brahmaur.

49. Image of *Surya* , Gum.

50. *Trilokinatha* temple, Tunde.

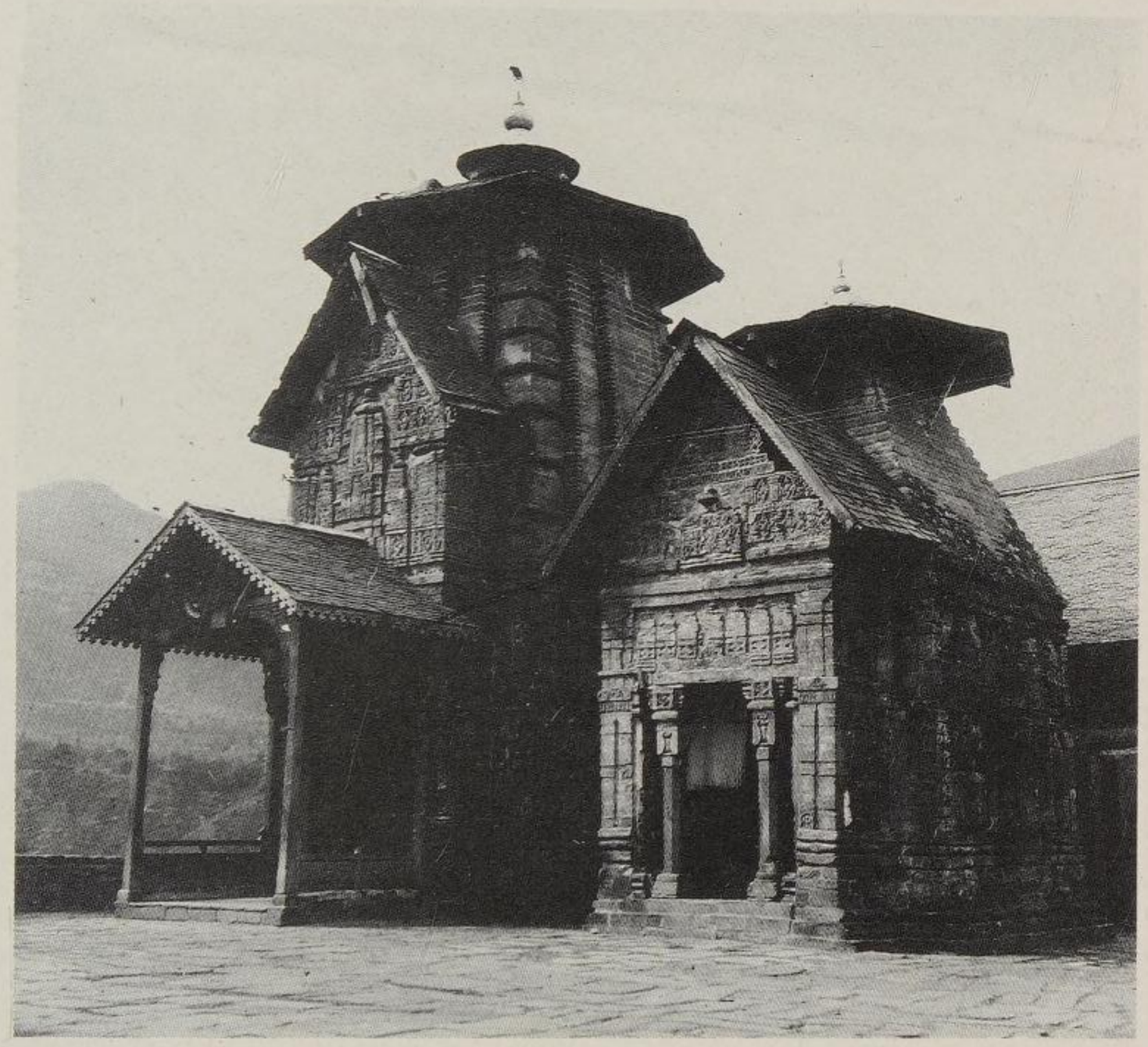


51. *Lakshmināyaṇa* temple, Chamba.



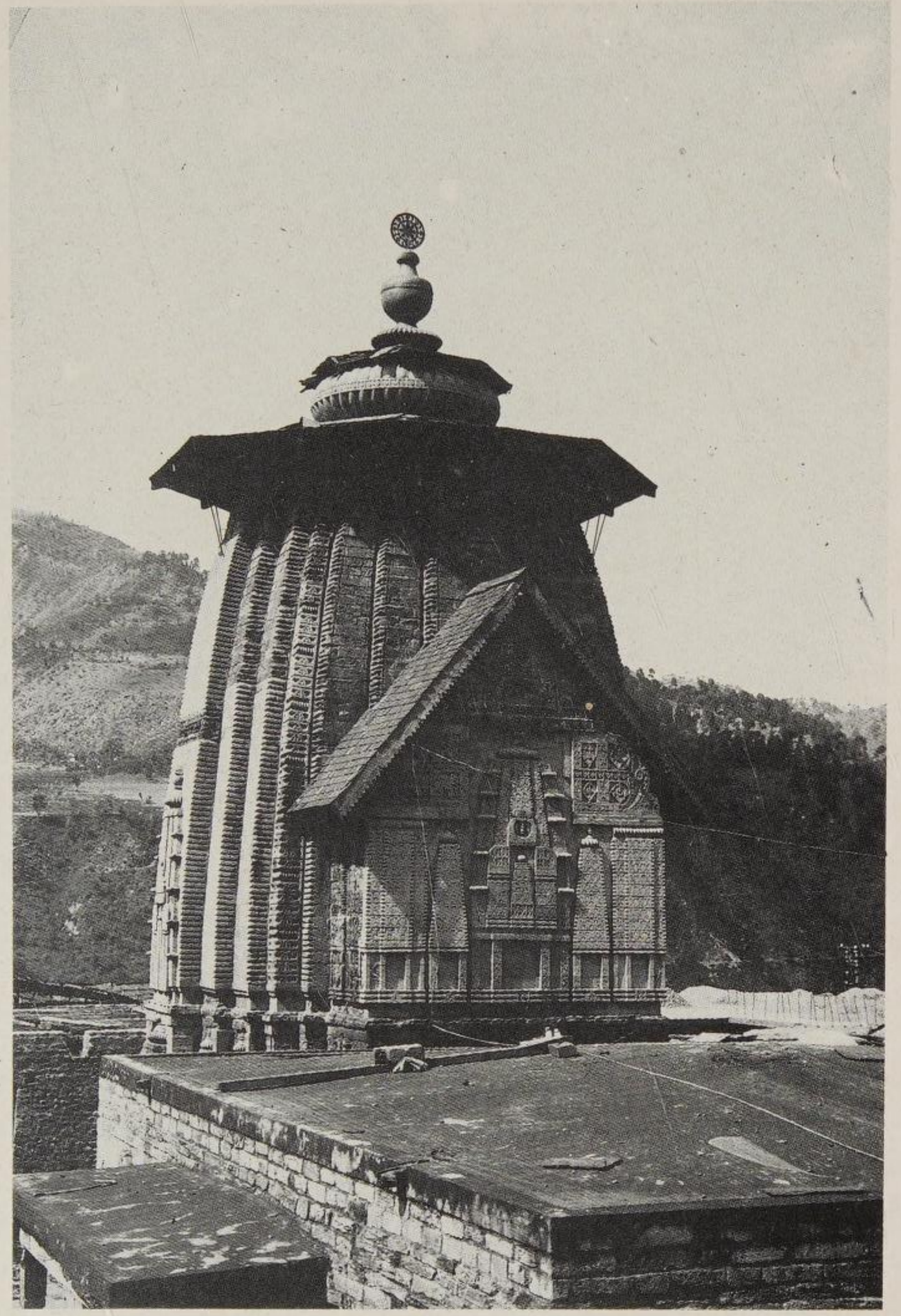
52. Bronze images of *Gauri Shankar*, Chamba.

53. *Śiva* temple, Ghumsal.

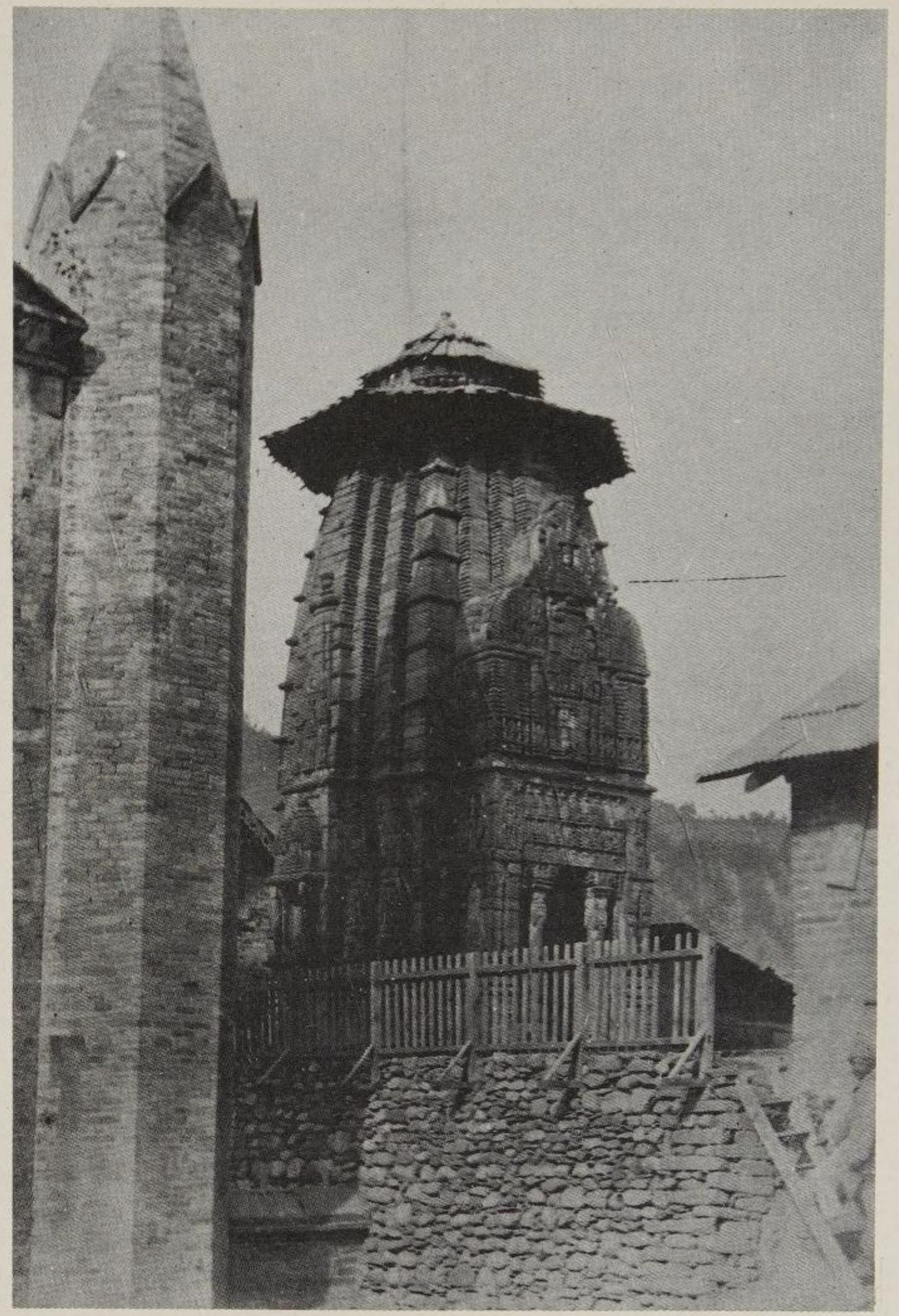


54. *Lakshmī Damodara* and *Tryambrakēśvara* temples, Chamba.

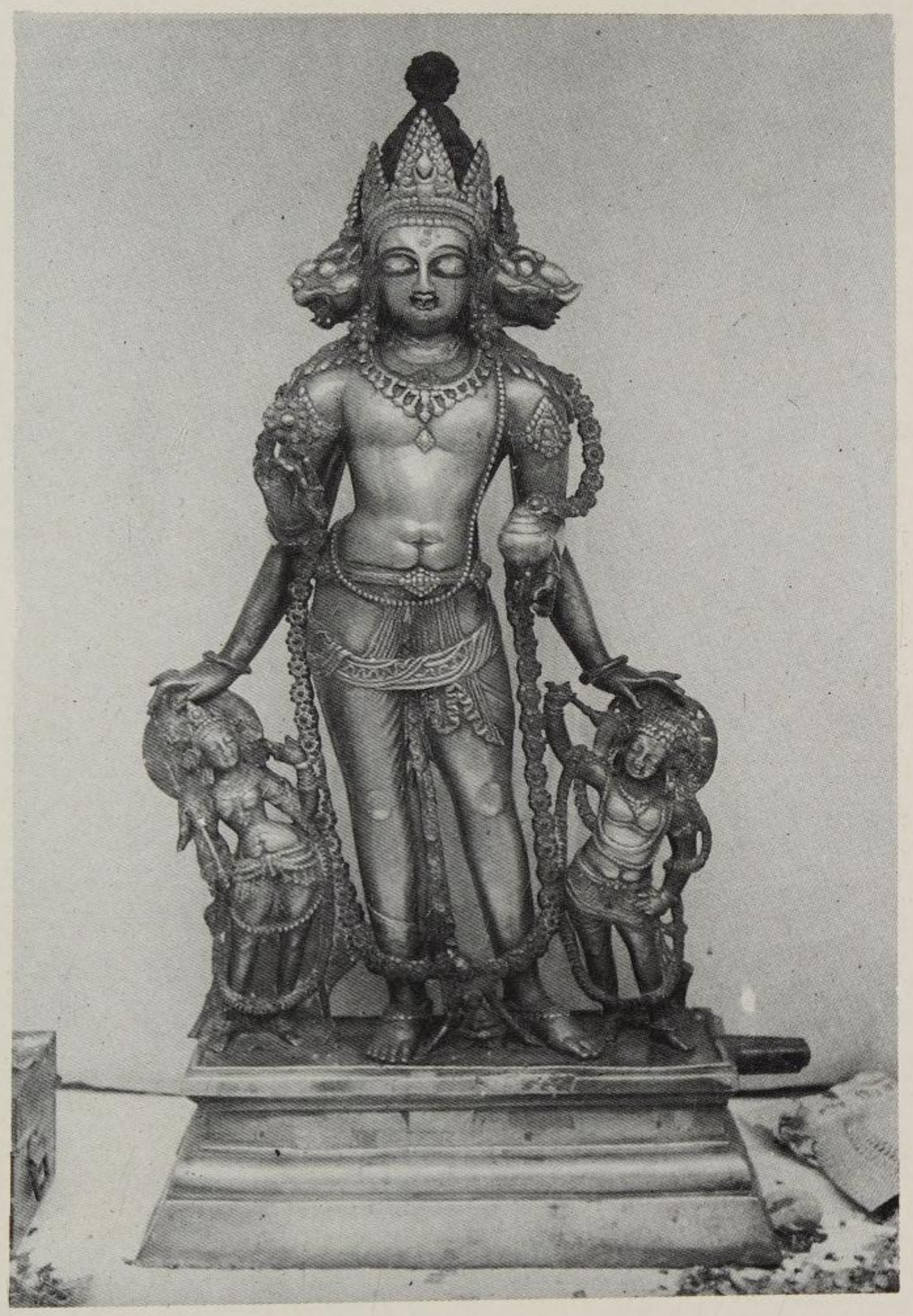
54a. *Śiva* temple near Kharmukha.



55. *Lakshmīnārāyana* temple, Chamba.

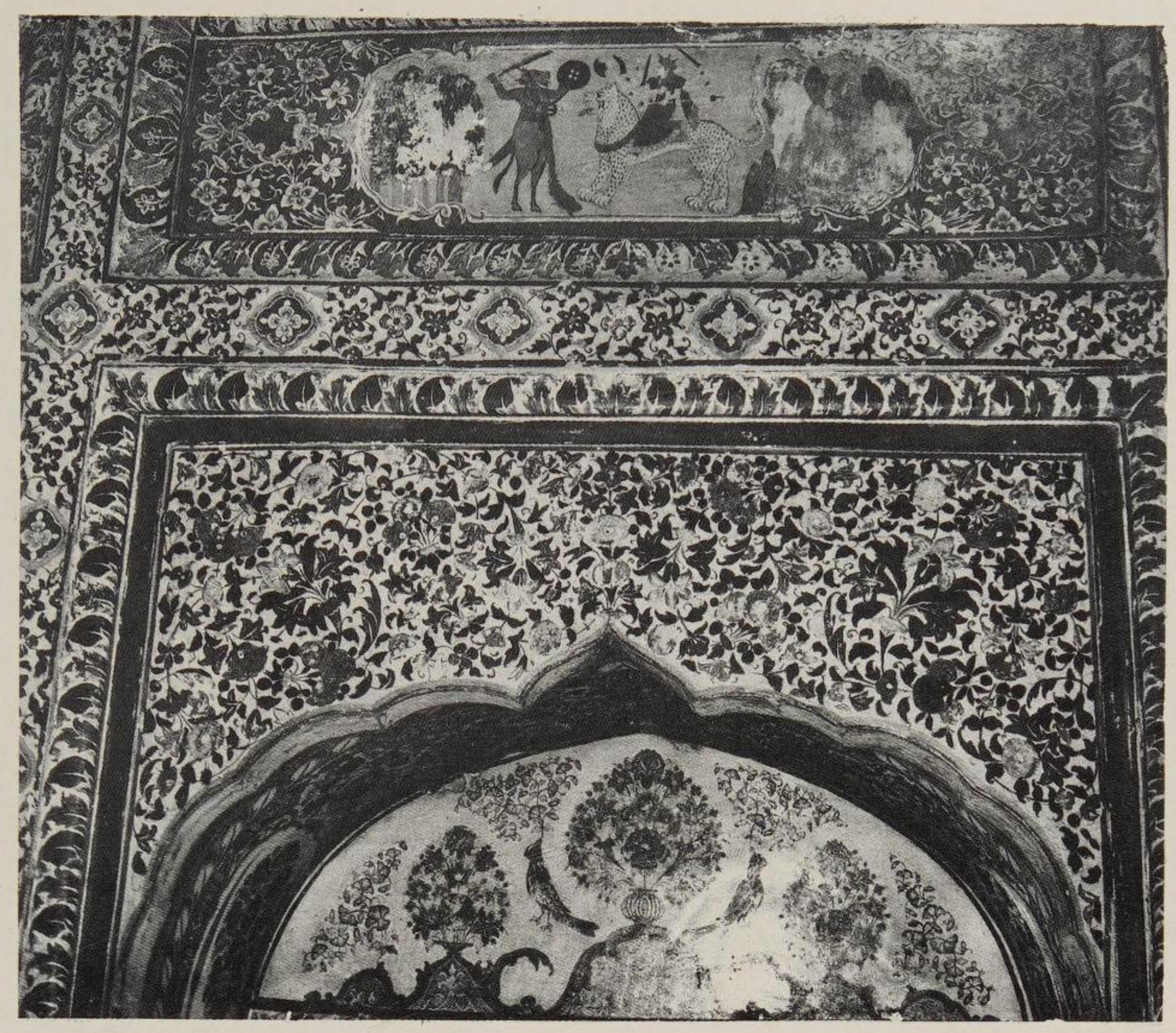


56. *Hari Rai* temple, Chamba.



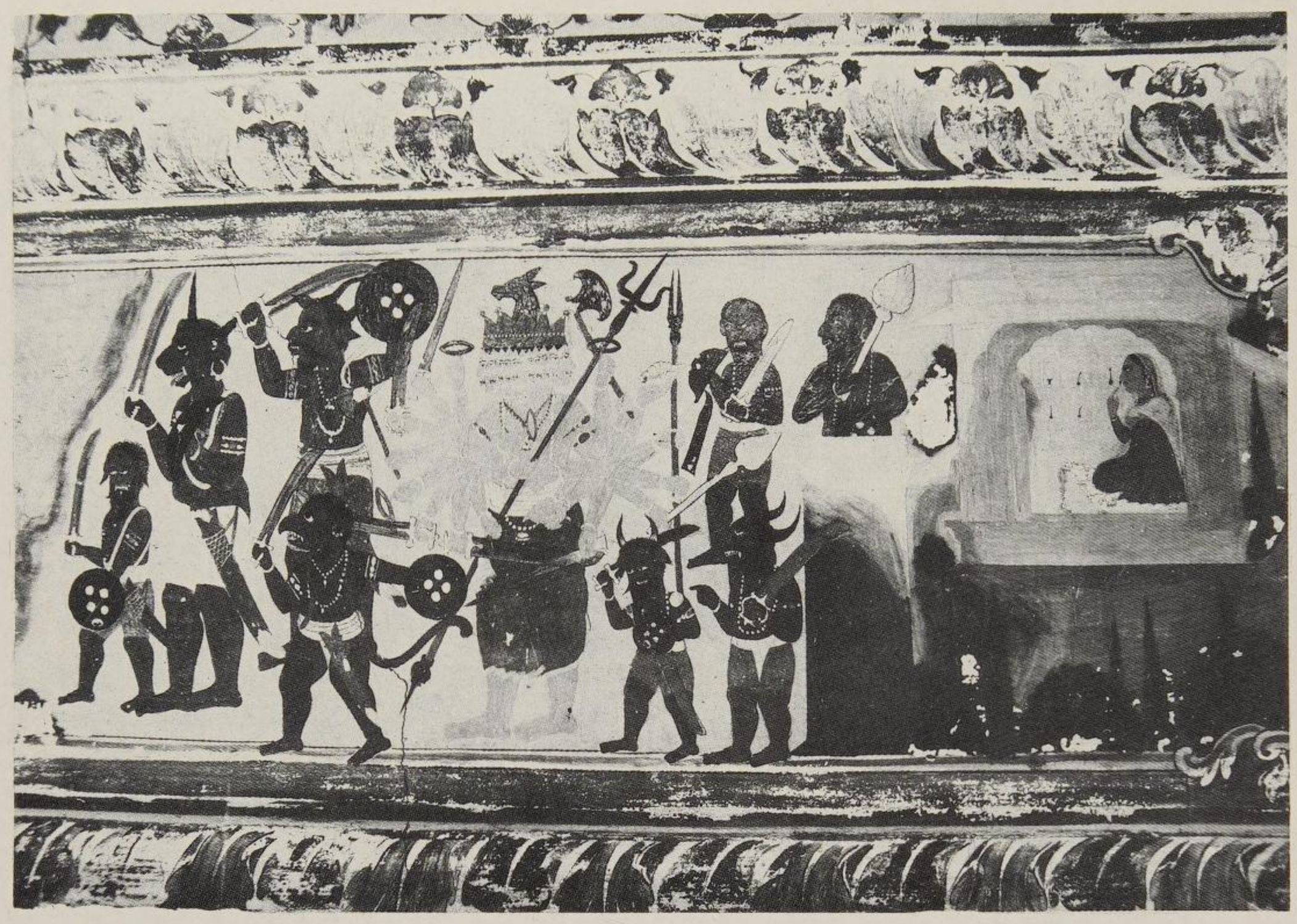
57. *Vaikunthanātha, Hari Rāi* temple, Chamba.

58. Stone image of *Parśurāma*, Chamba.

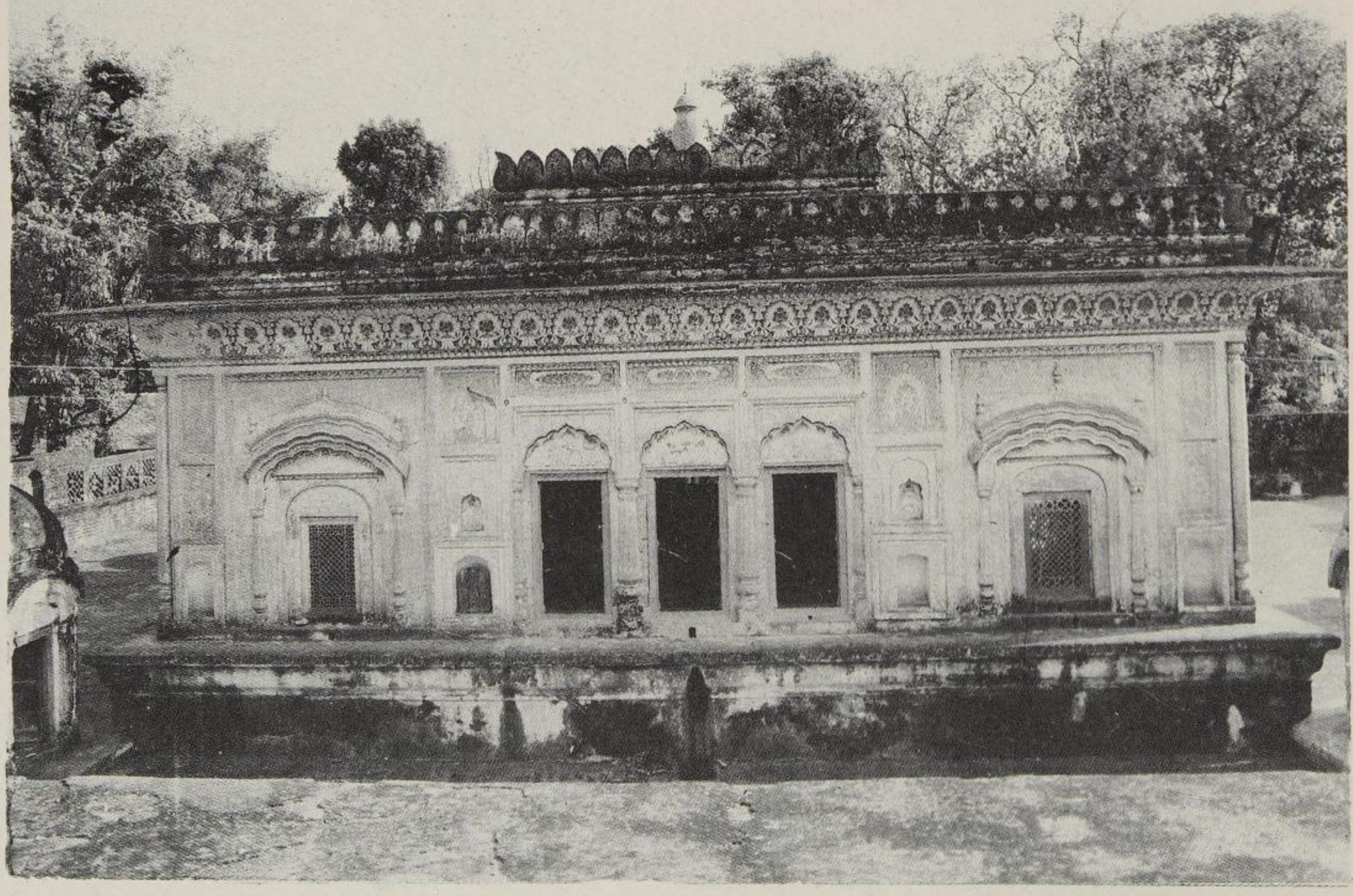


60. Mural painting from *Narbadesvara* temple, Tirasujanpur.

59. Image of *Mahishāsuramardinī, Bansi Gopala* temple, Chamba.



61. Mural painting from *Narbadesvara* temple, Tirasujanpur.



62. *Narbadesvara* temple, Tirasujanpur.

63. *Narbadesvara* temple, Tirasujanpur.

64. *Chhinnamastā* , Crafts Museum, New Delhi.

65. *Jwālāmukhī* temple, front view, Jwalamukhi.

66. *Jwālāmukhī* temple, main shrine, Jwalamukhi.

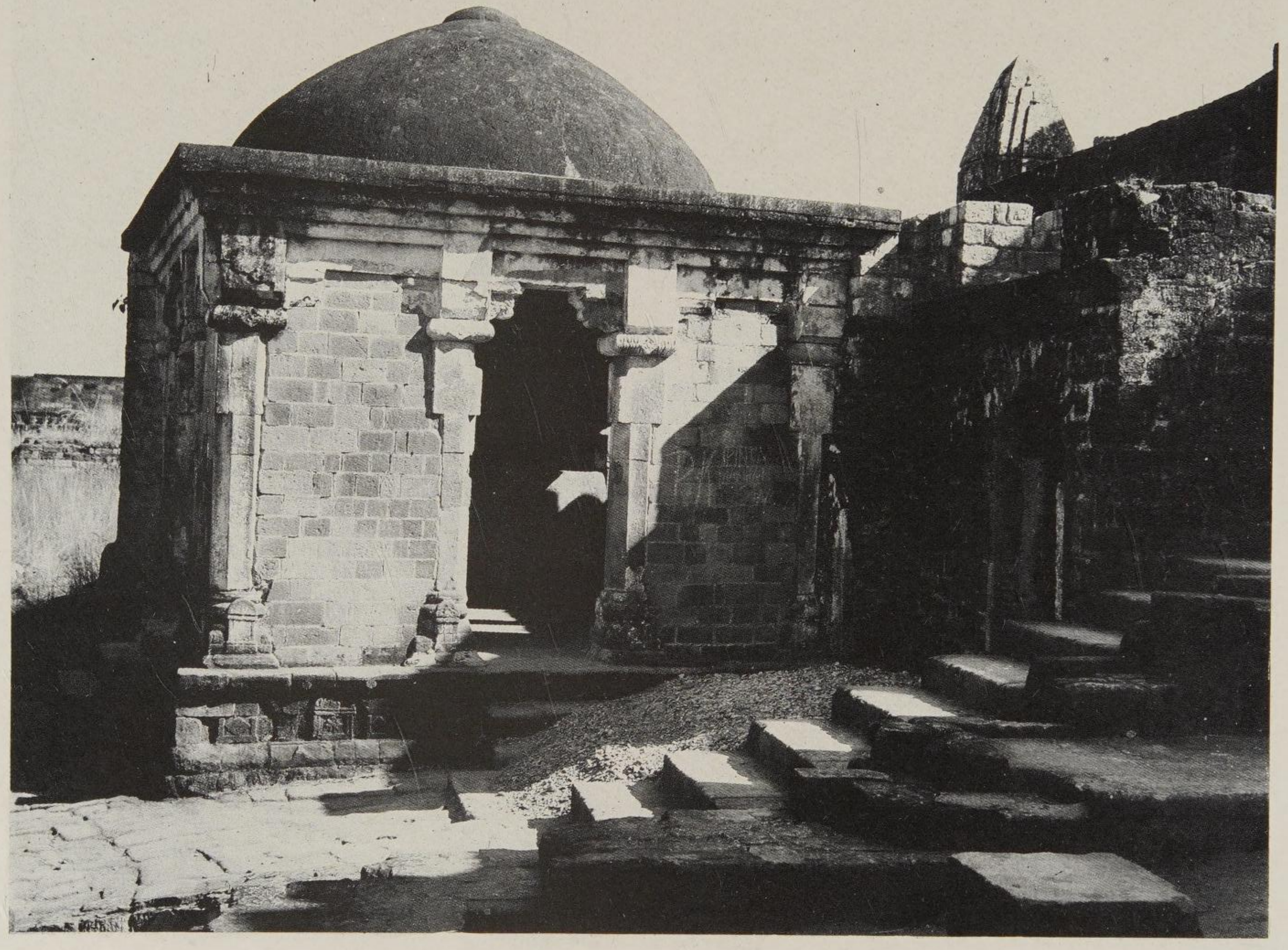
67. *Vajrēśvarī* temple, Kangra.

68. Temple in Kangra fort.

69. Stone image of *Vishṇu Kamalaja* , Kangra fort

70. *Sēshaśāyī — Vishṇu*, Kangra fort.

71. Architectural design in stone, Kangra fort.

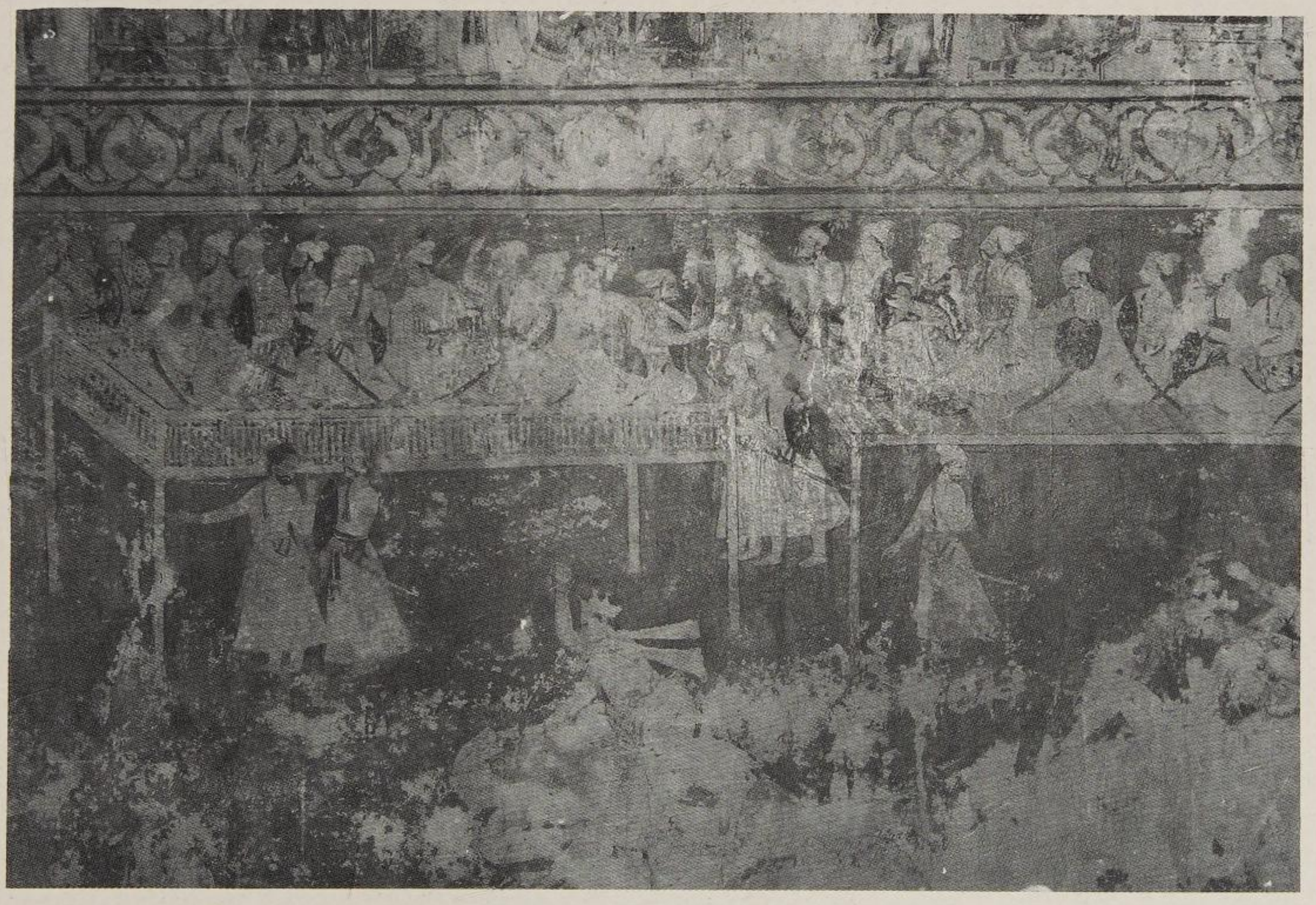


72. Temple in Kangra fort.

73. Stone panel from *Baijanatha* temple, Baijnath.

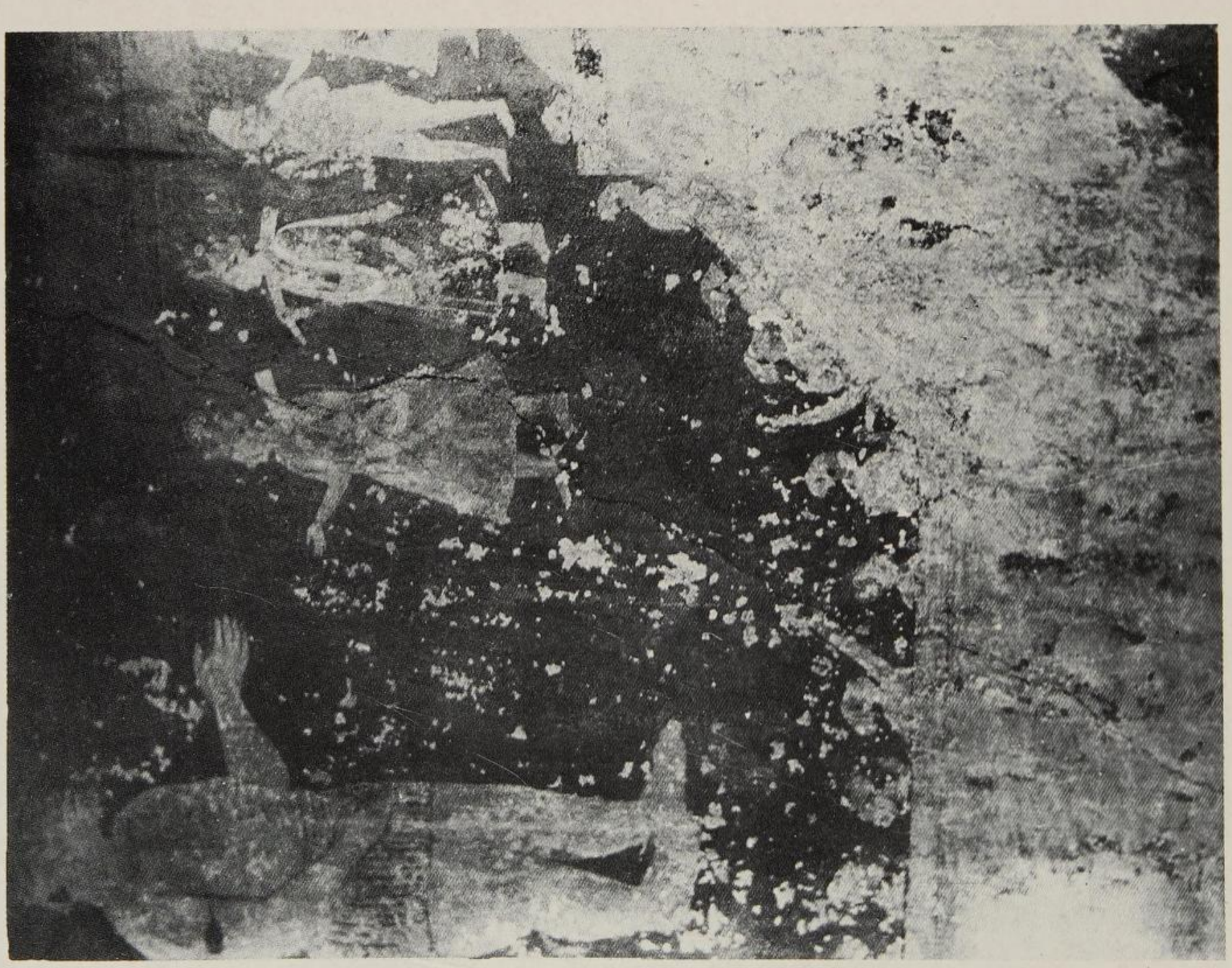
74. Image of *Brijaraja* (*Krishṇa* holding a flute), Nurpur.

75. *Krishṇa* challenging Jarasandha — wall painting, *Brijaraja* temple, Nurpur.



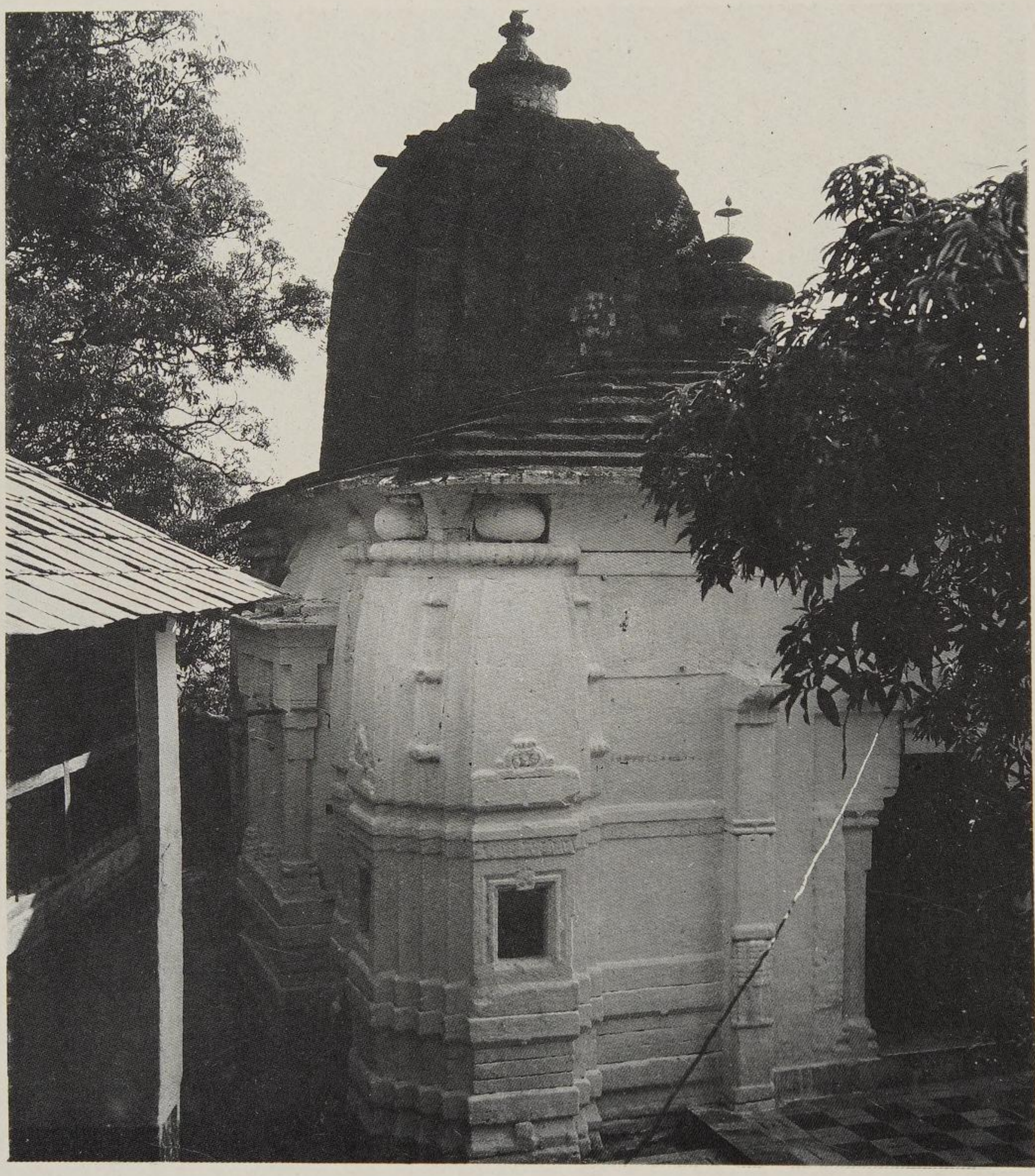
76. *Krishṇa* challenging Jarasandha — wall painting, *Brijaraja* temple, Nurpur.

77. Devotees attending a relgious discourse — wall painting, *Brijaraja* temple, Nurpur.

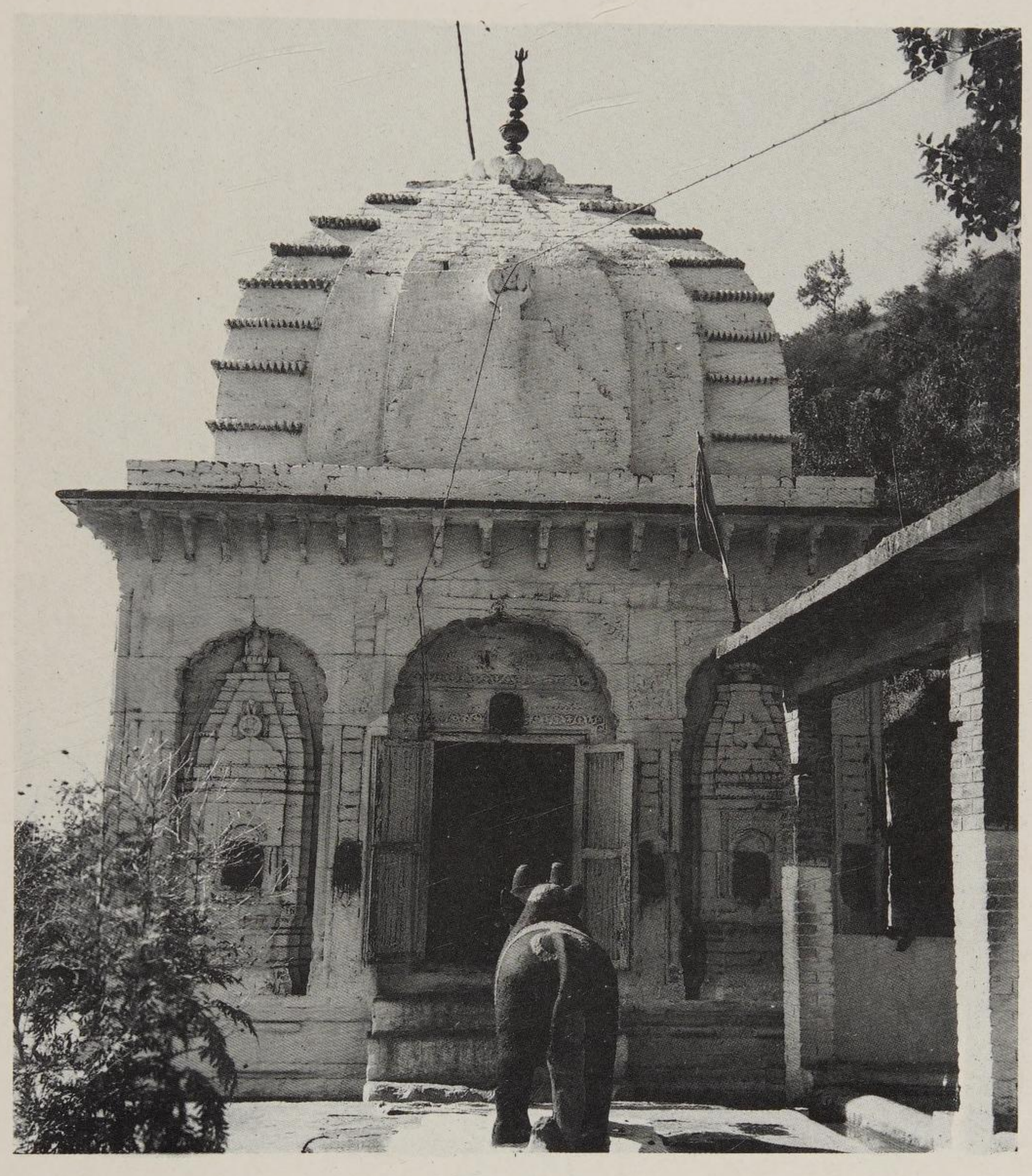


78. *Ramayana* scene— fresco, *Brijaraja* temple, Nurpur.

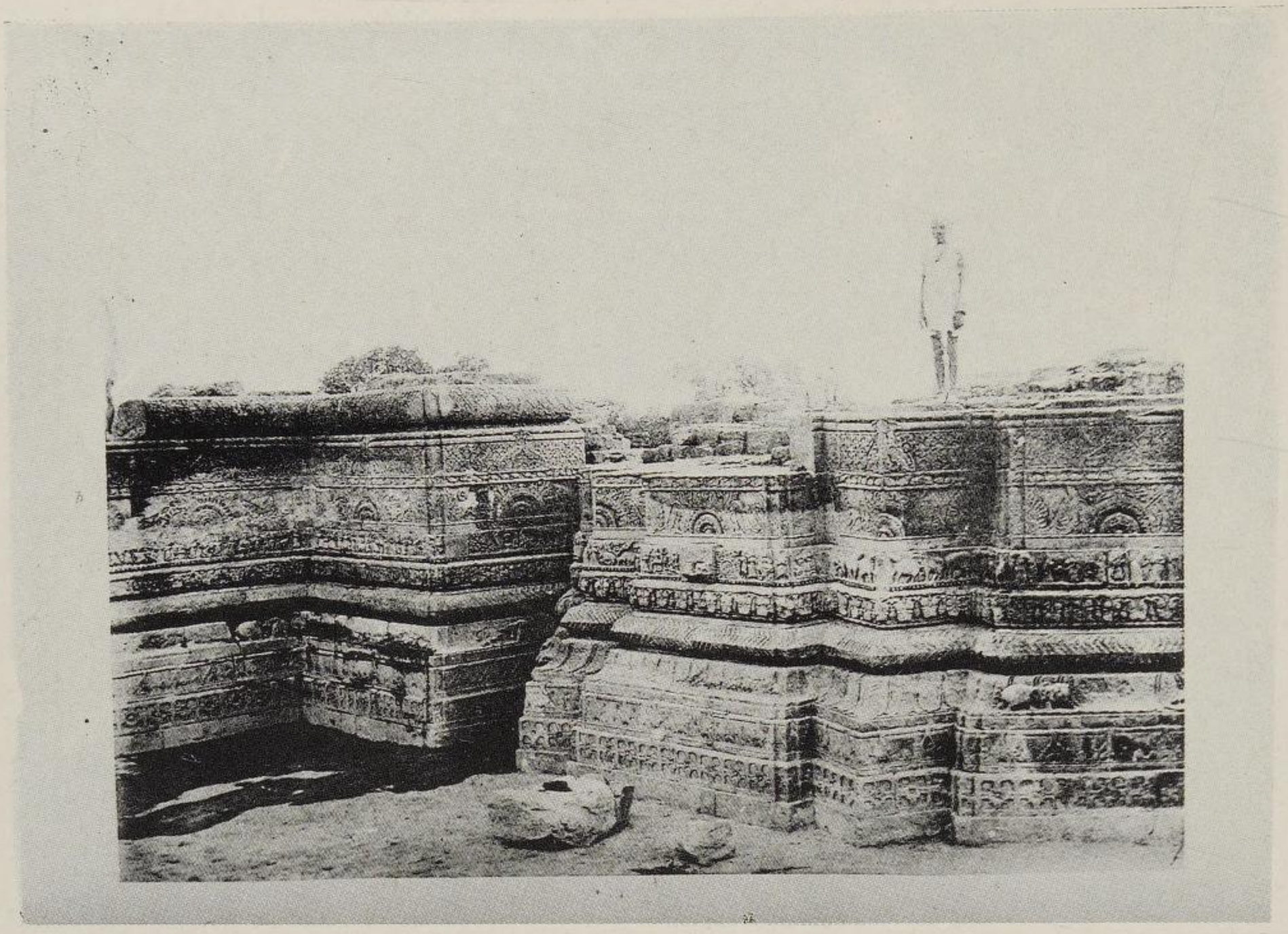
79. *Lakshmīnārāyaṇa* temple, Jaisinghpur.



80. *Sītarāma* temple, Jaisinghpur.



81. *Śiva* temple, Jwalaji.



82. Platform of a ruined temple, Nurpur.

83. Platform of a ruined temple, Nurpur.

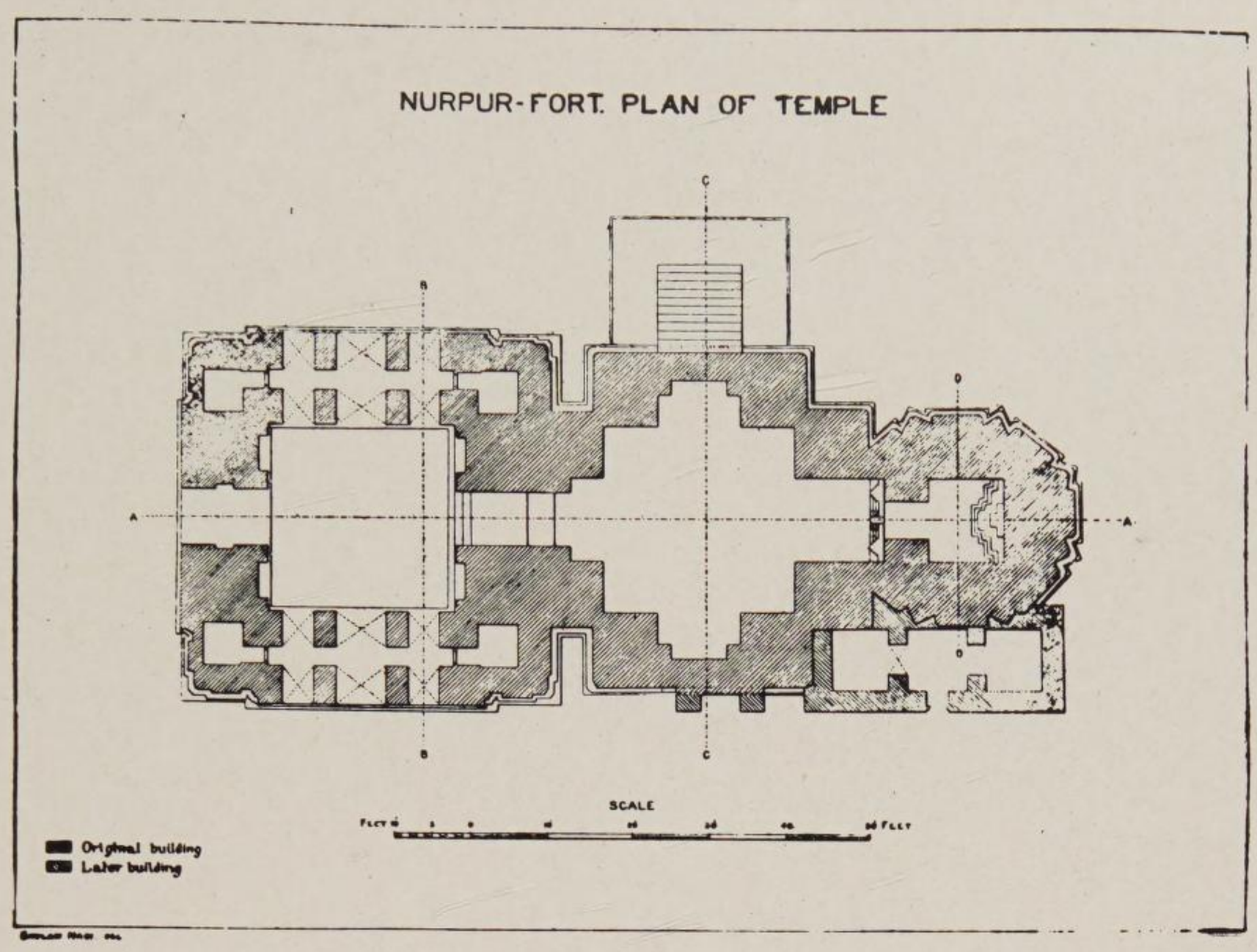
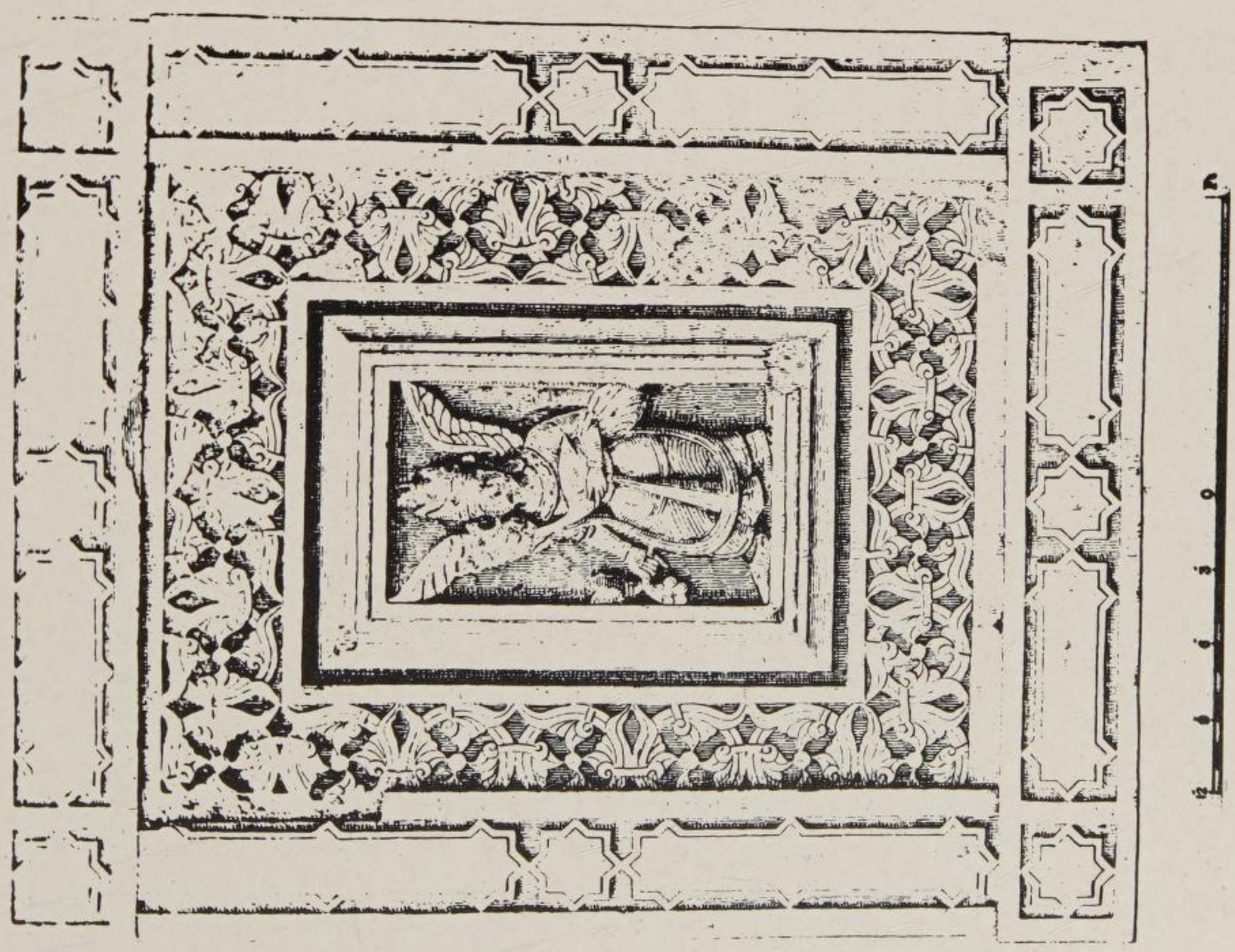
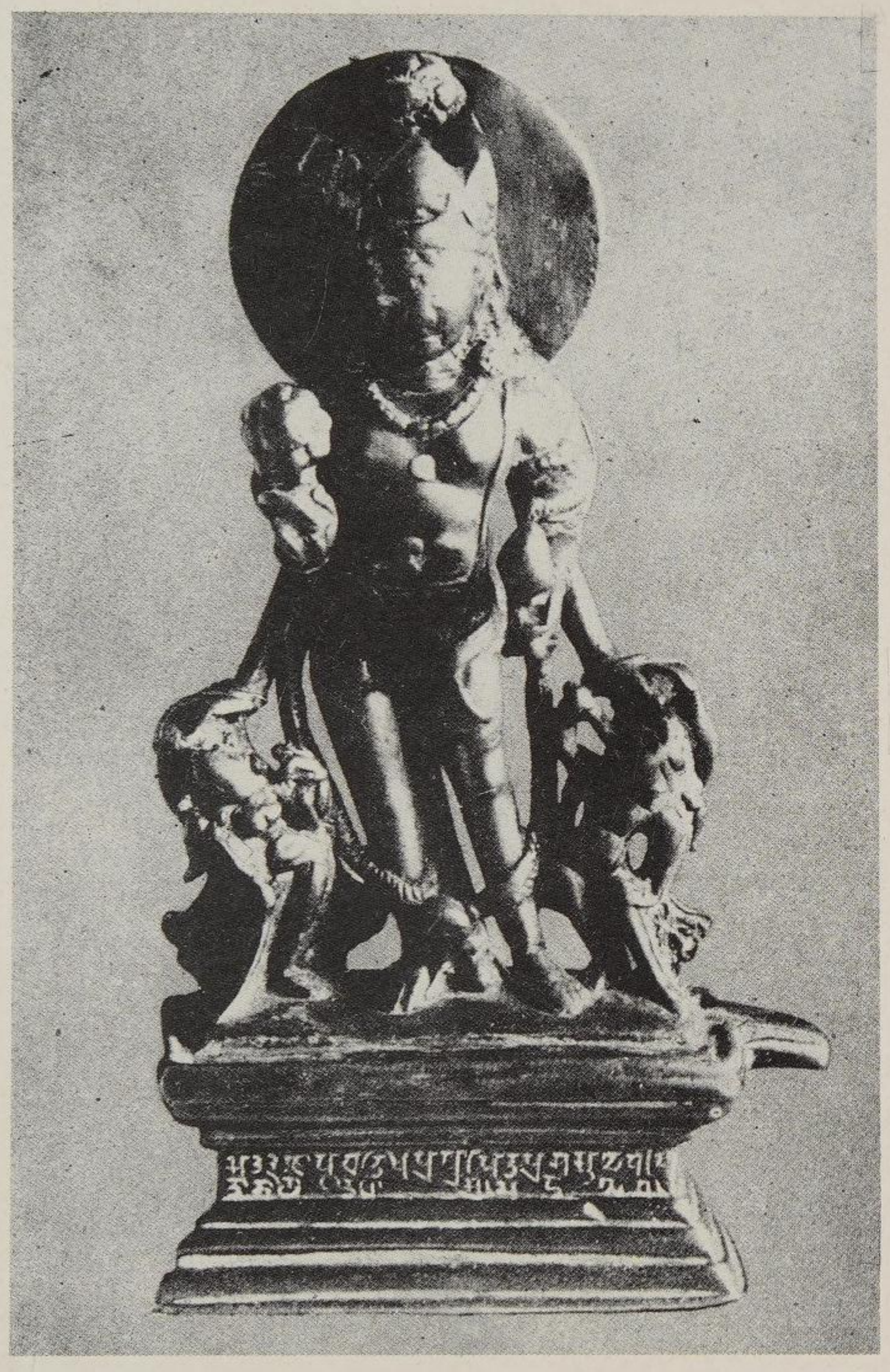


Fig. 1.

84. Plan of a ruined temple, Nurpur.



85. Decorative panel a ruined temple, Nurpur.



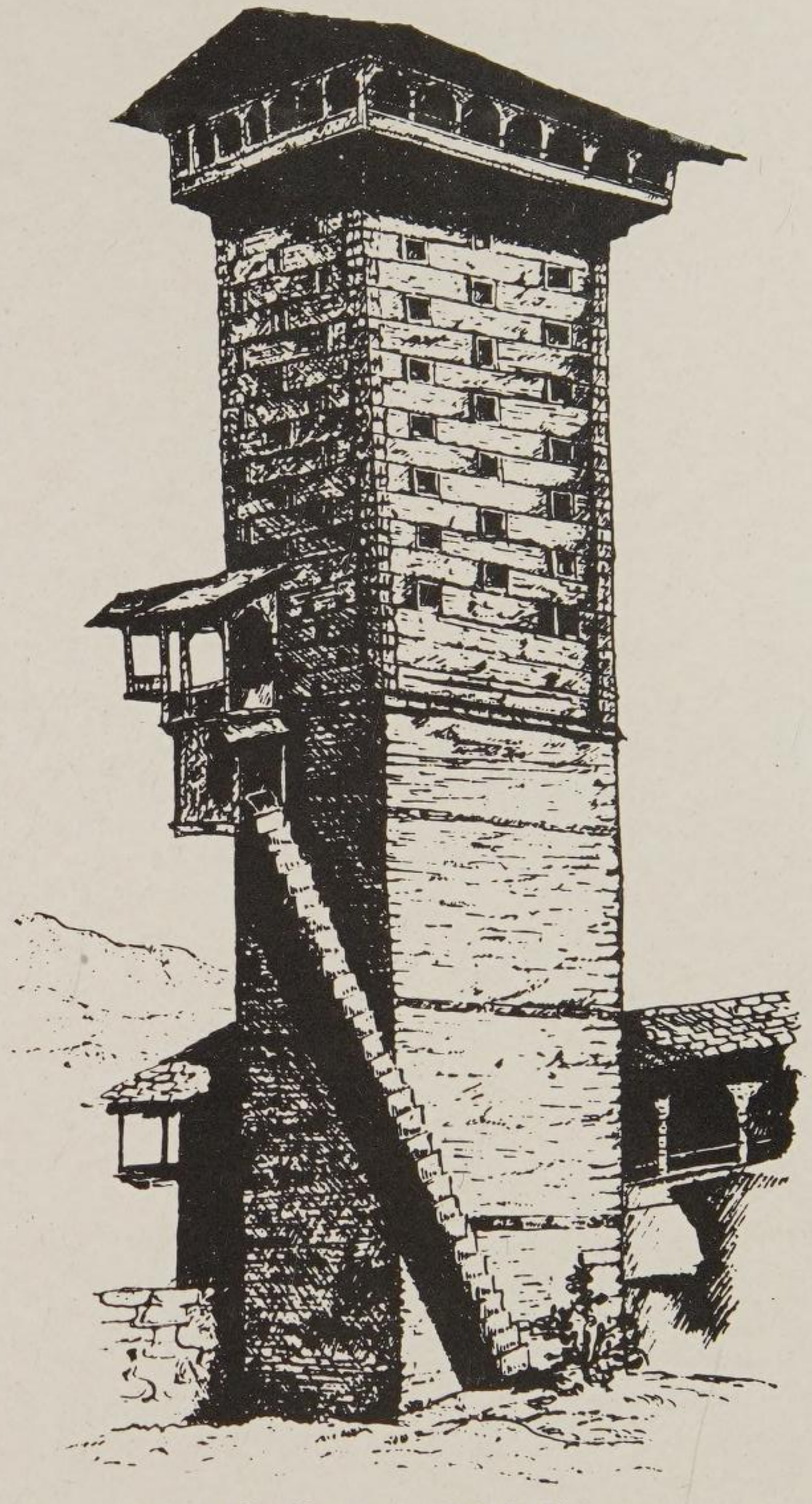
86. Bronze image of *Vishṇu* , Fatehpur

87. Bronze image of *Vishṇu* , Fatehpur.

88. Bronze image of *Vishṇu* , front view, Kashmir.

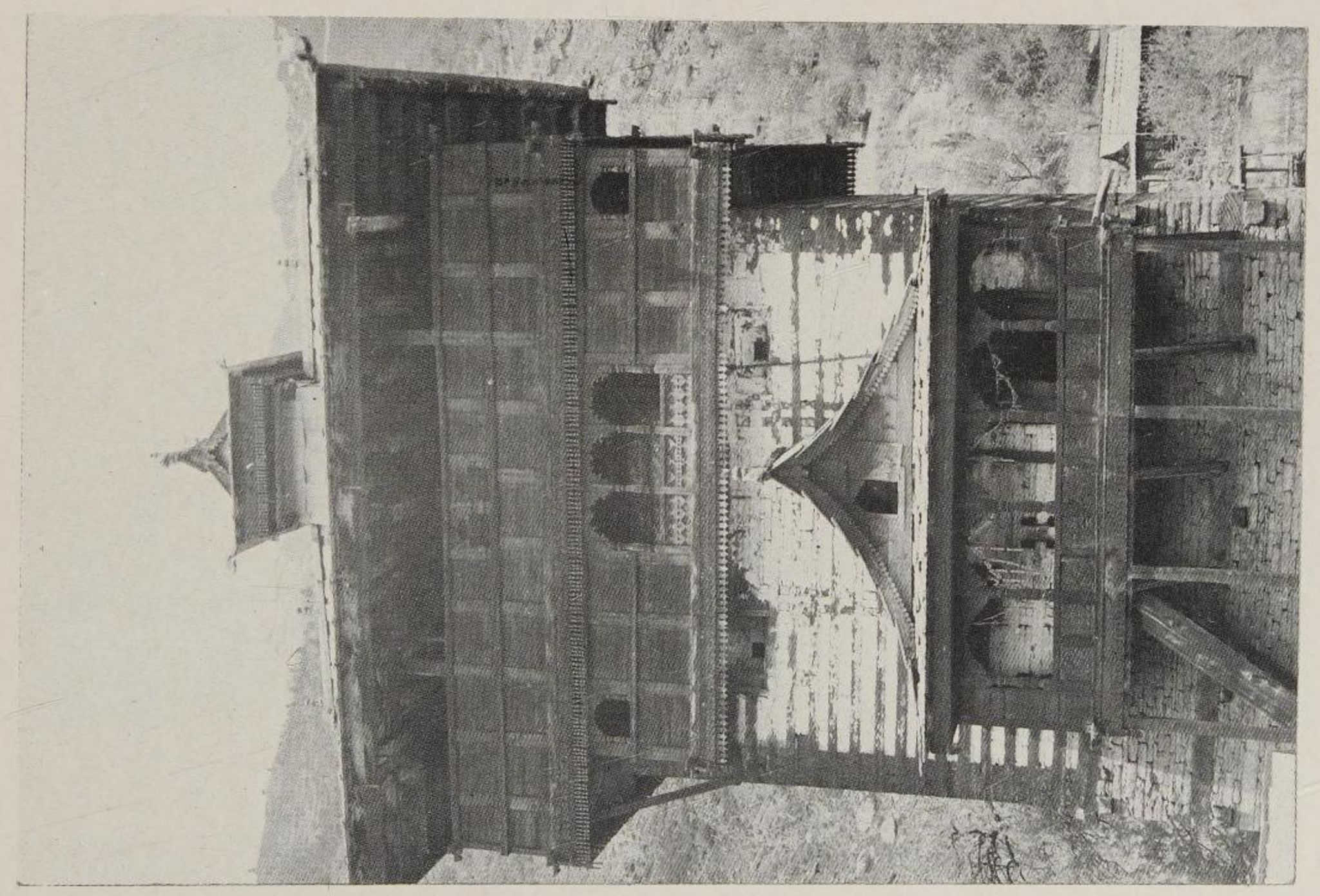
89. Bronze image of *Vishṇu* , back view, Kashmir.

90. *Kālī* temple, Chini, Kinnaur.



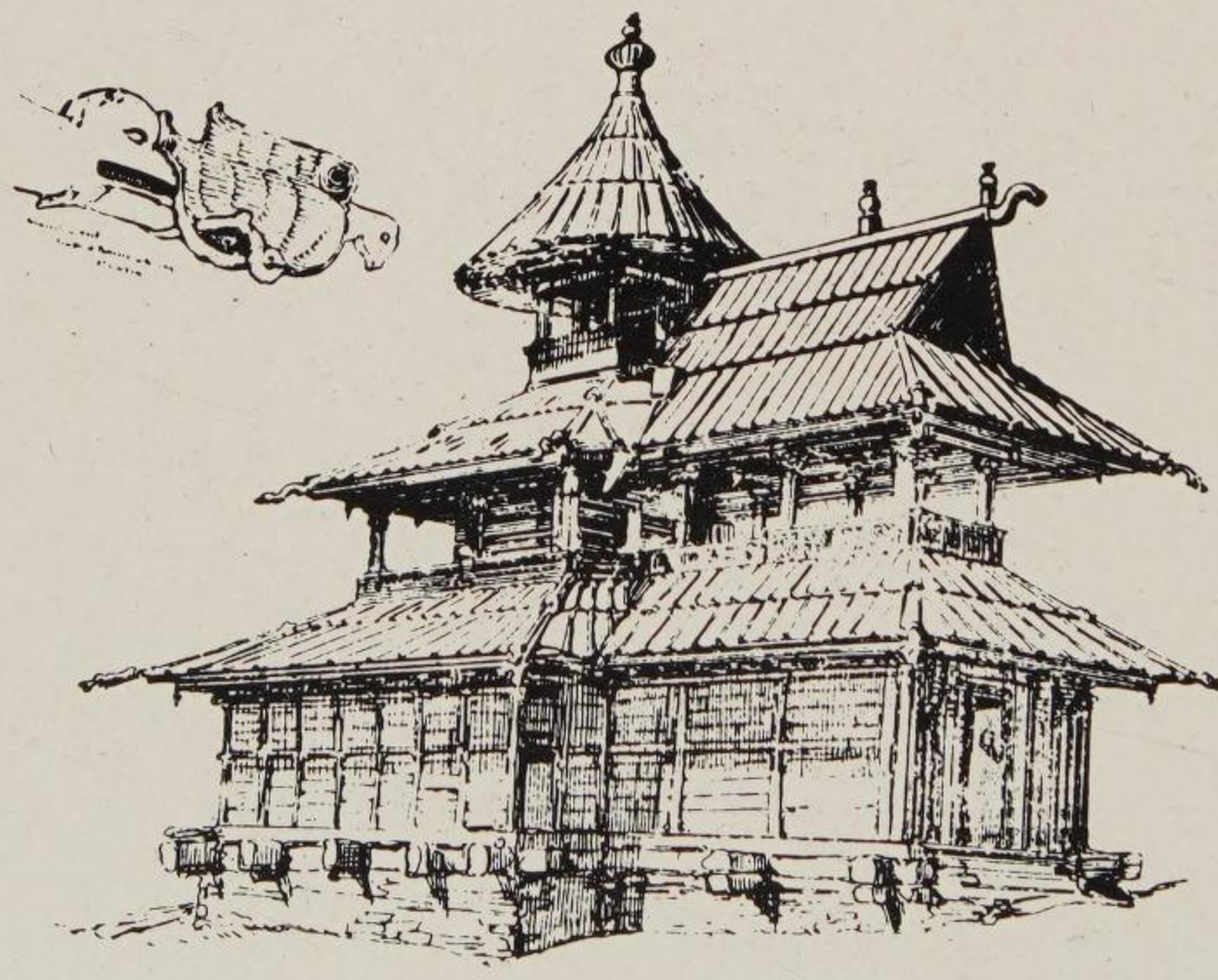
91. *Yōginī* temple, Chini, Kinnaur.

93. *Bhimakali* temple, Kamru fort.



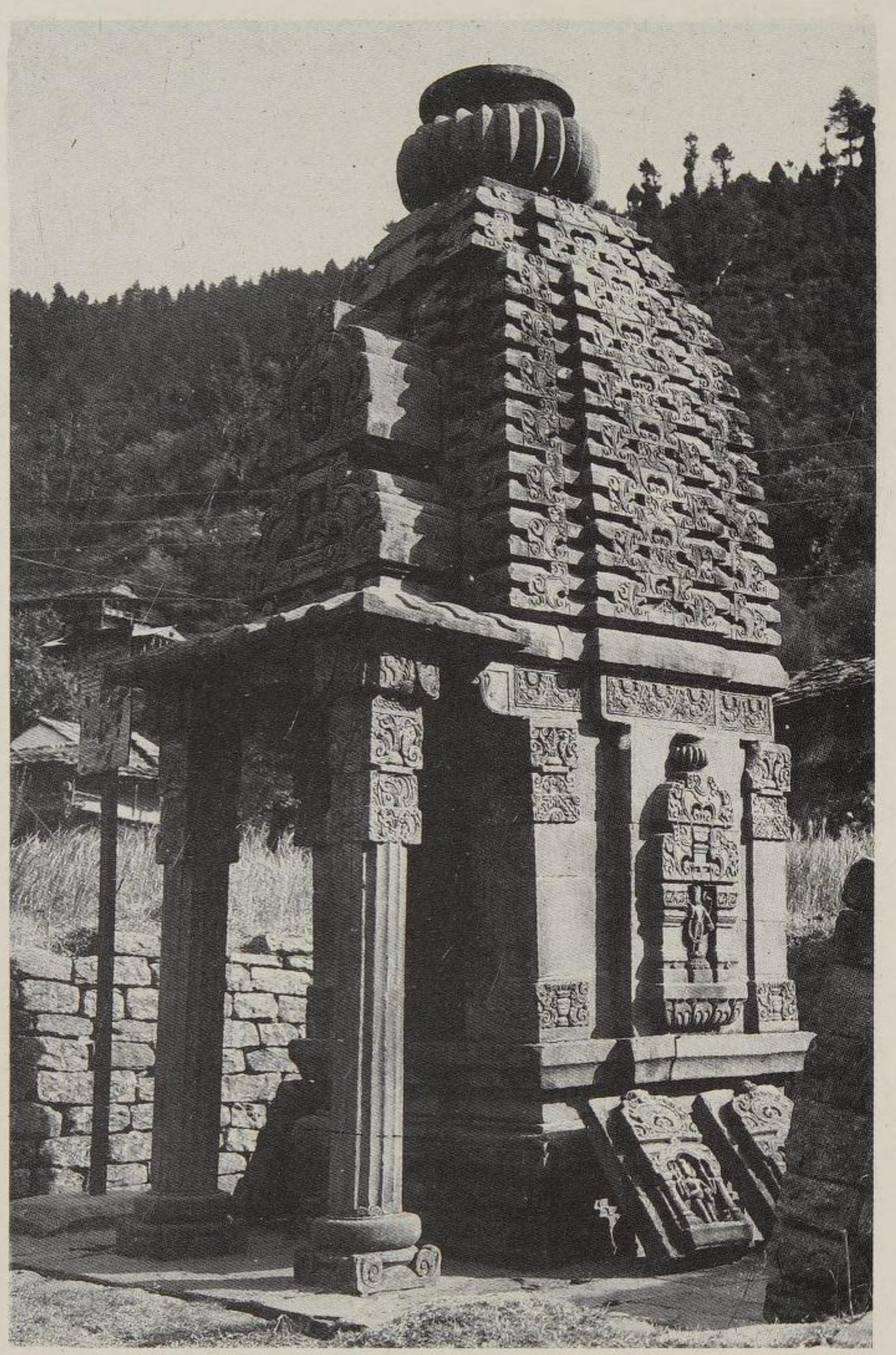
92. *Badrinatha* temple, Kamru fort.

94. Wooden temple, Sangla.

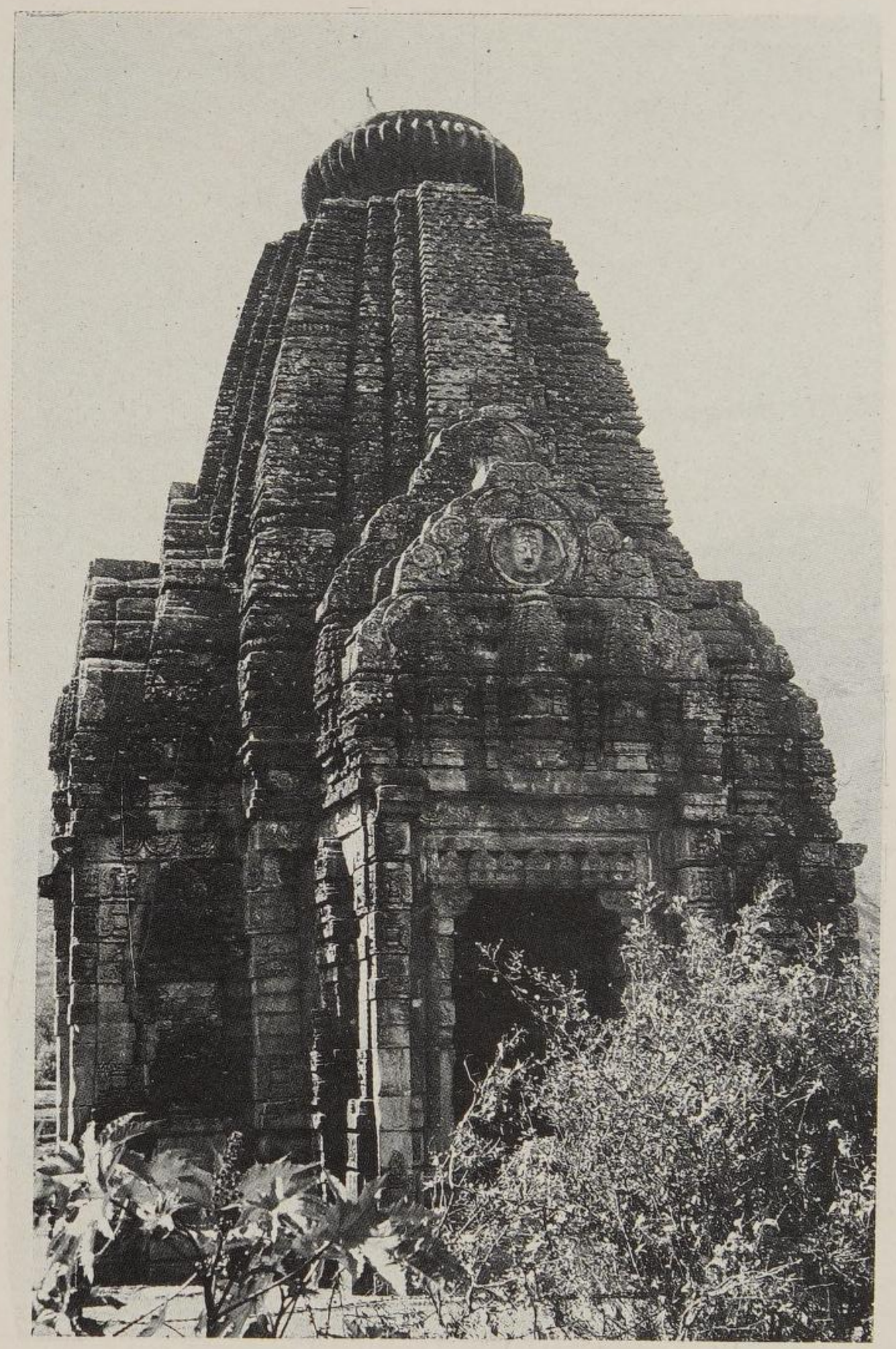


95. *Mahādēva* temple, Chargon, Nichar.

96. *Chaṇḍī Dēvī* temple, Nirmand.



97. *Gaurī Śaṁkara* temple, Jagatsukh.



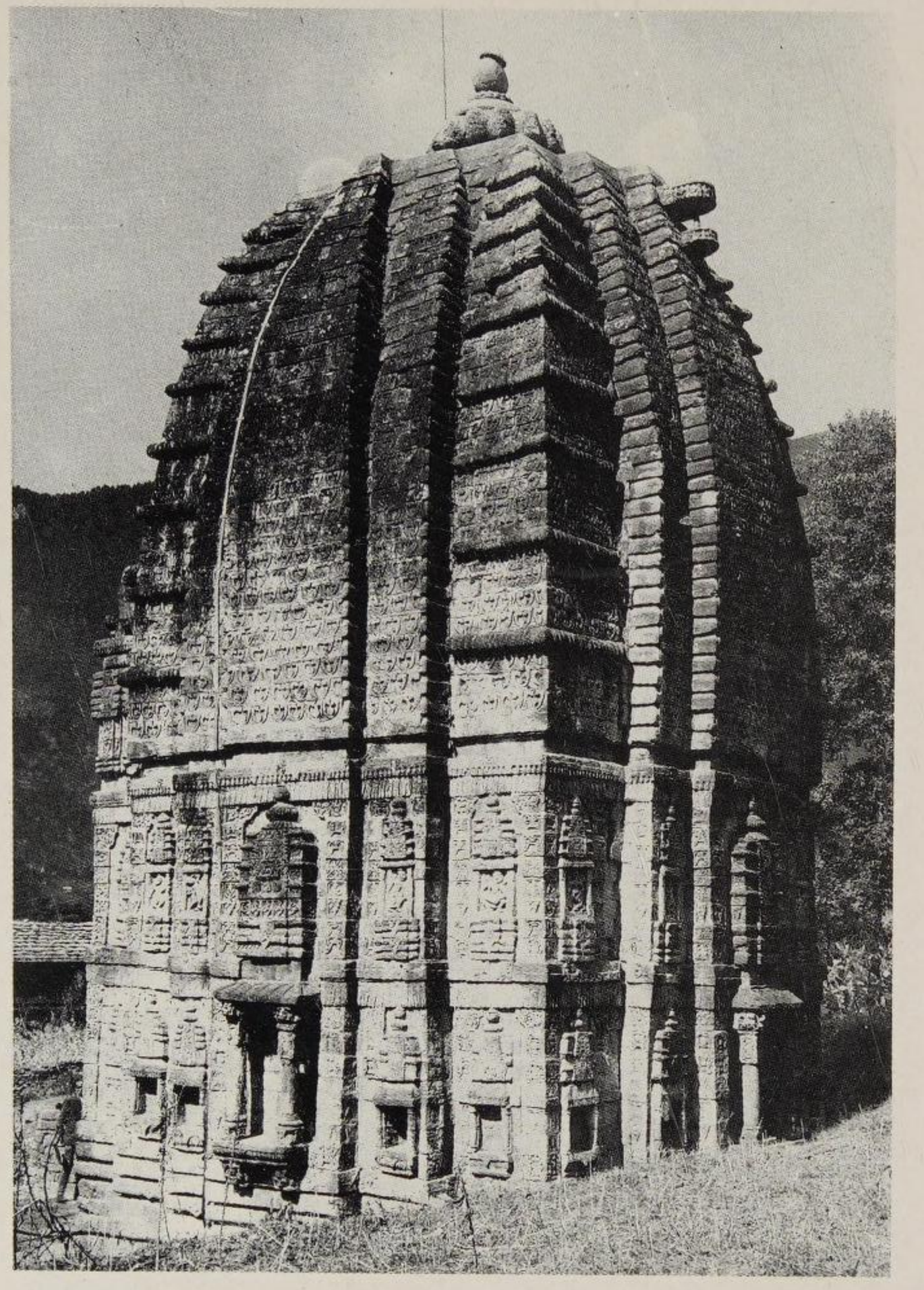
98. *Mahādeva* temple, Bajaura.

99. Image of *Ganēśa*, *Mahādeva* temple, Bajaura.

100. Image of *Vishṇu*, *Mahādeva* temple, Bajaura.

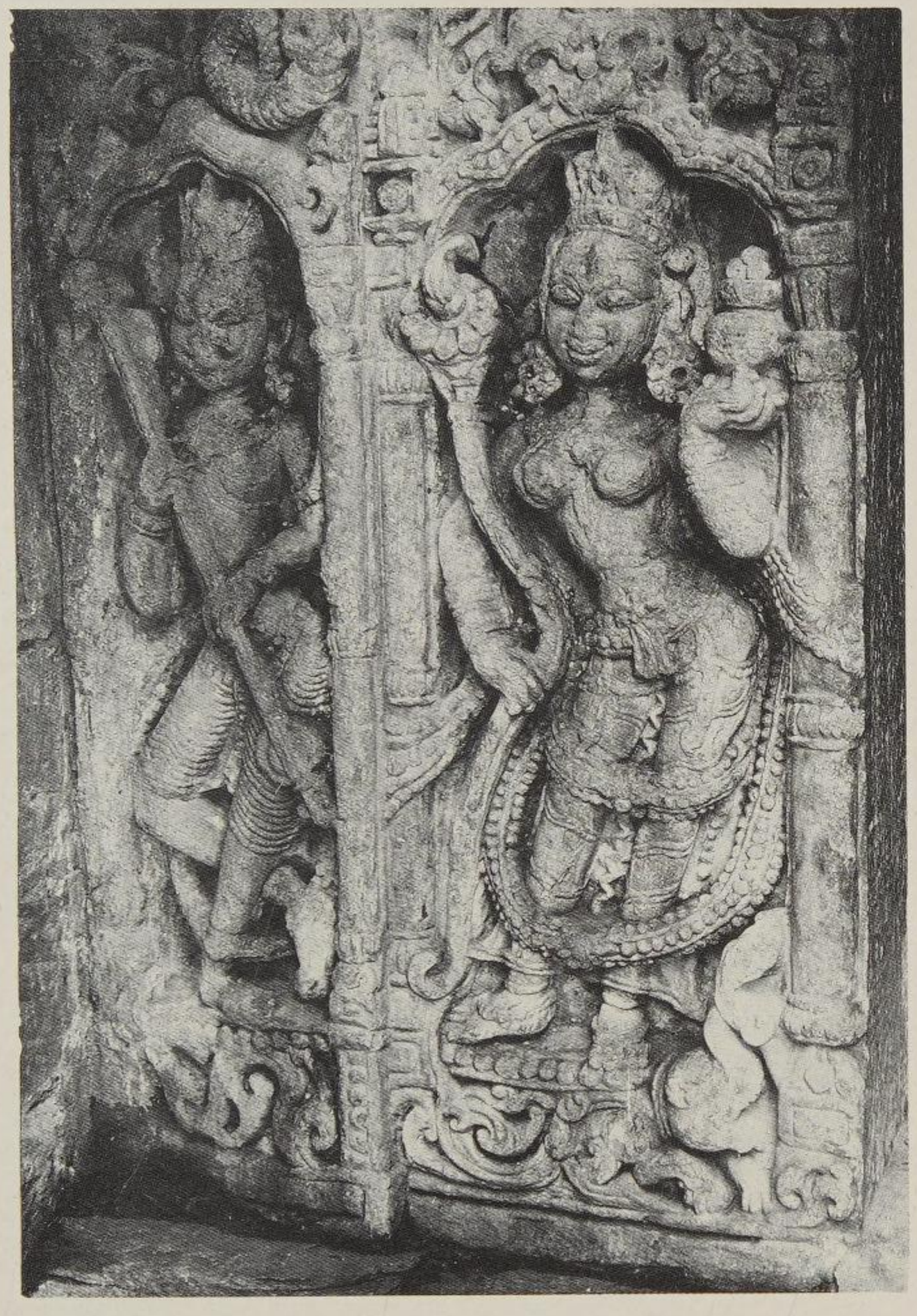
101. *Yamunā* — doorway figure from *Mahādeva* temple, Bajaura.

102. *Gaṅgā* — doorway figure from *Mahādeva* temple, Bajaura.



103. *Śiva* temple, Dasal.

104. *Maṇḍapa* pillars of *Śiva* temple, Dasal.

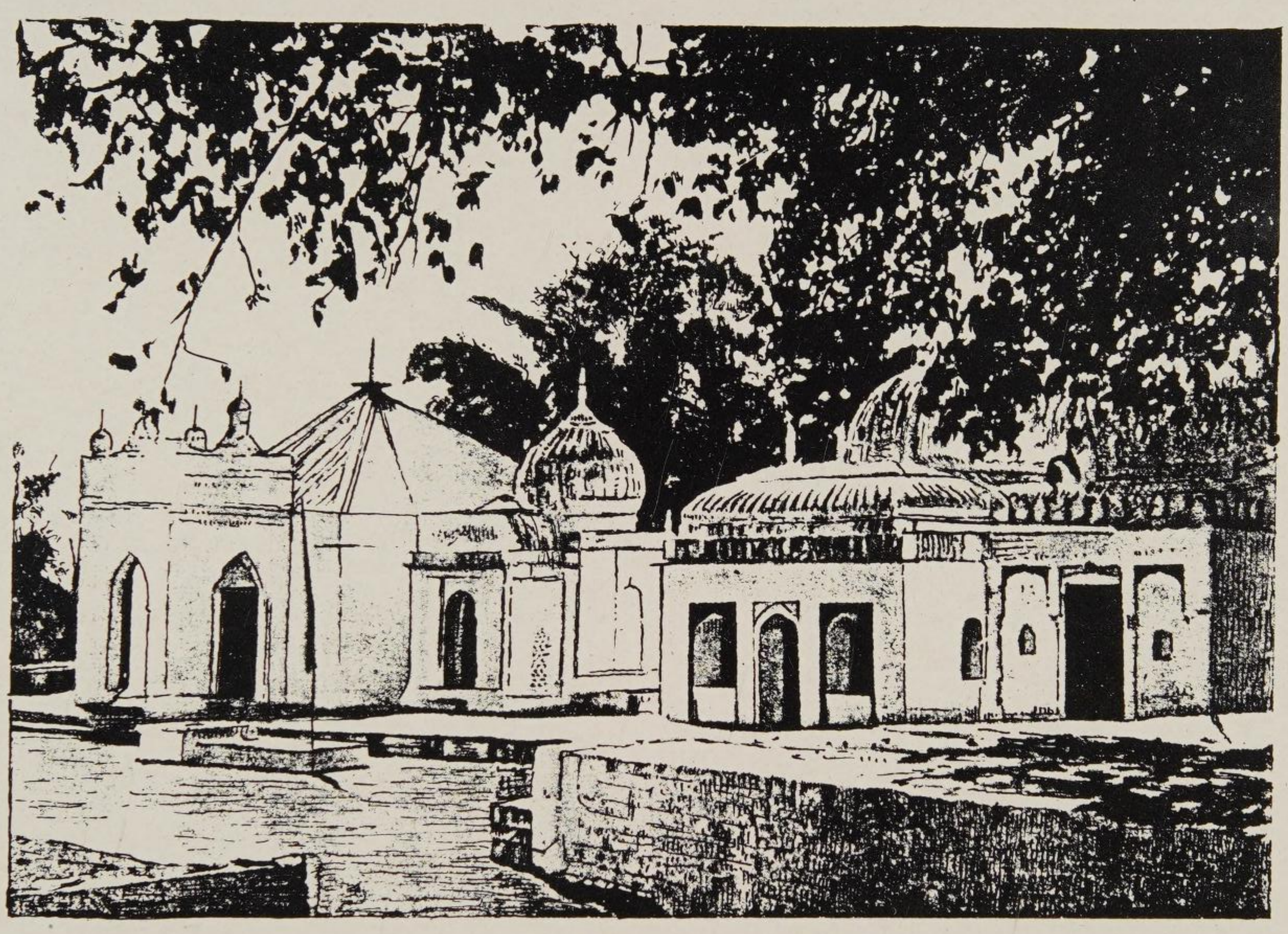


105 Pilaster details of *Śiva* temple, Dasal.

106. *Mahishāsuramardinī* image from *Śiva* temple, Dasal.

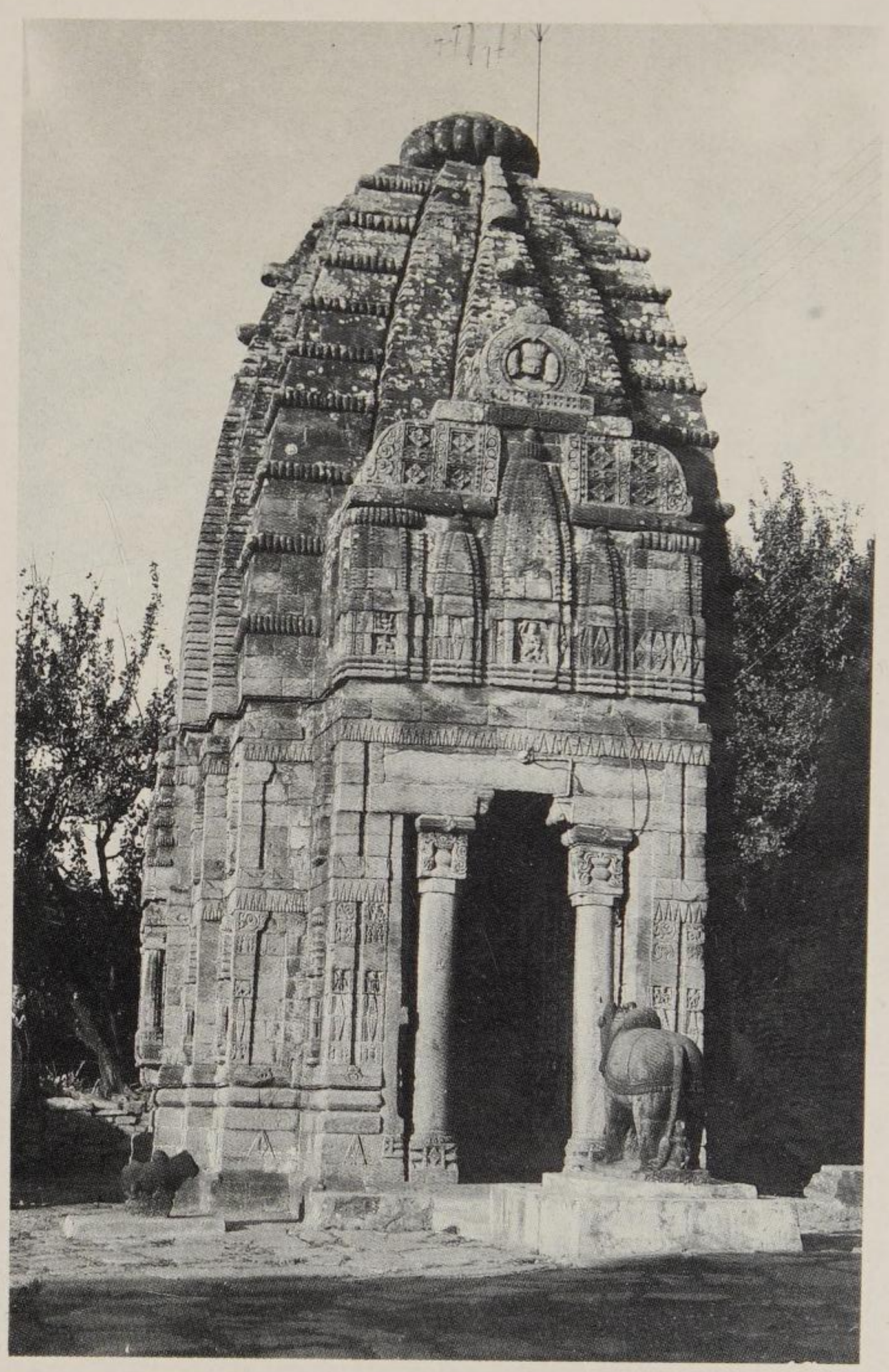
107. *Mahishāsuramardinī* from *Sandhyā Gāyatrīi* temple, Jagatsukh.

108. Miniature painting showing the Goddess *Manishāsuramardinī*, Kulu.



109. *Kālī* temple, Nahan.

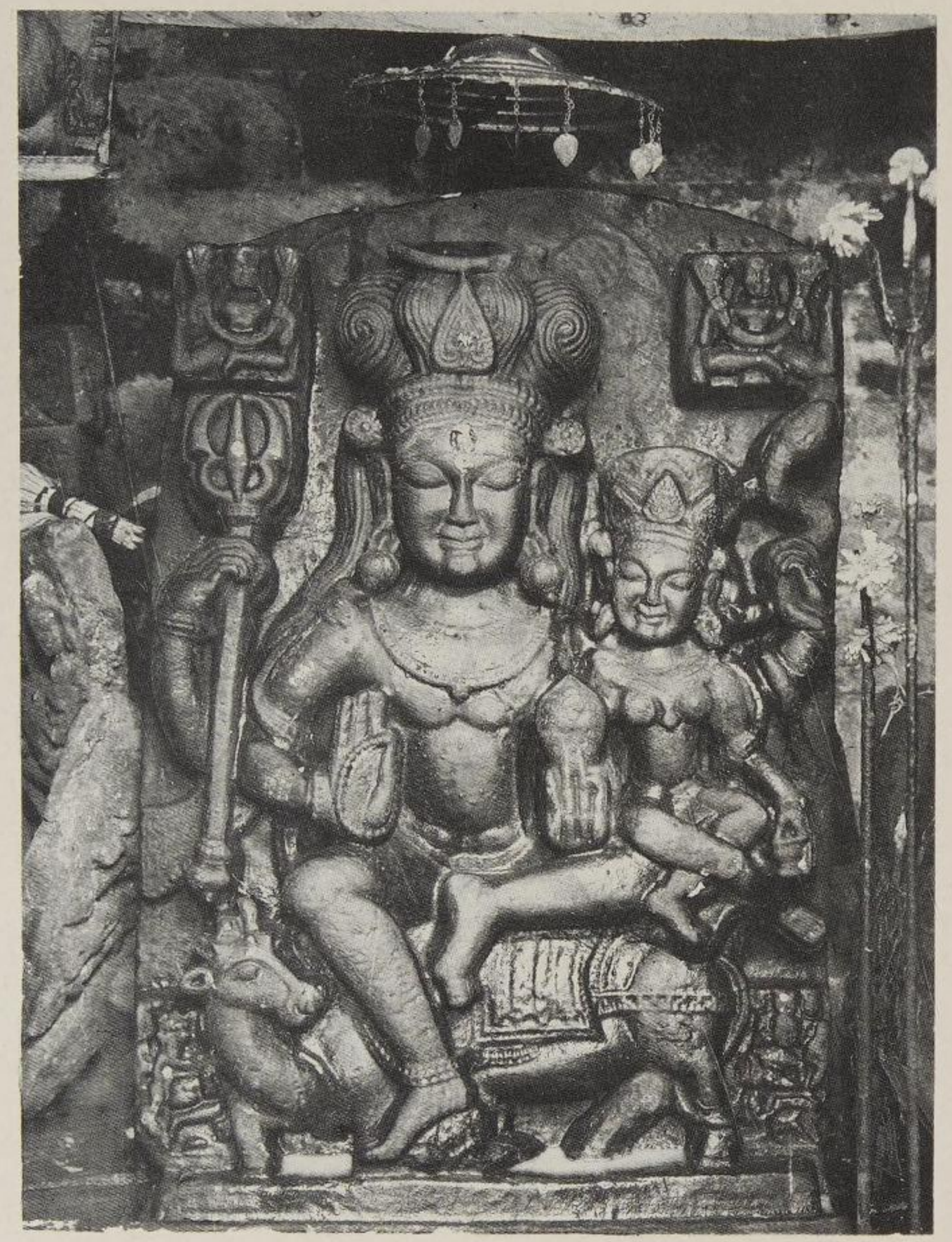
110. *Gaurī Shankar* temple, front view, Nagar.



111. *Gaurī Shankar* temple, side view, Nagar.

112. *Gaurī Shankar* temple, side view, Nagar.

113. *Gaurī Shankar* temple, side view, Nagar.



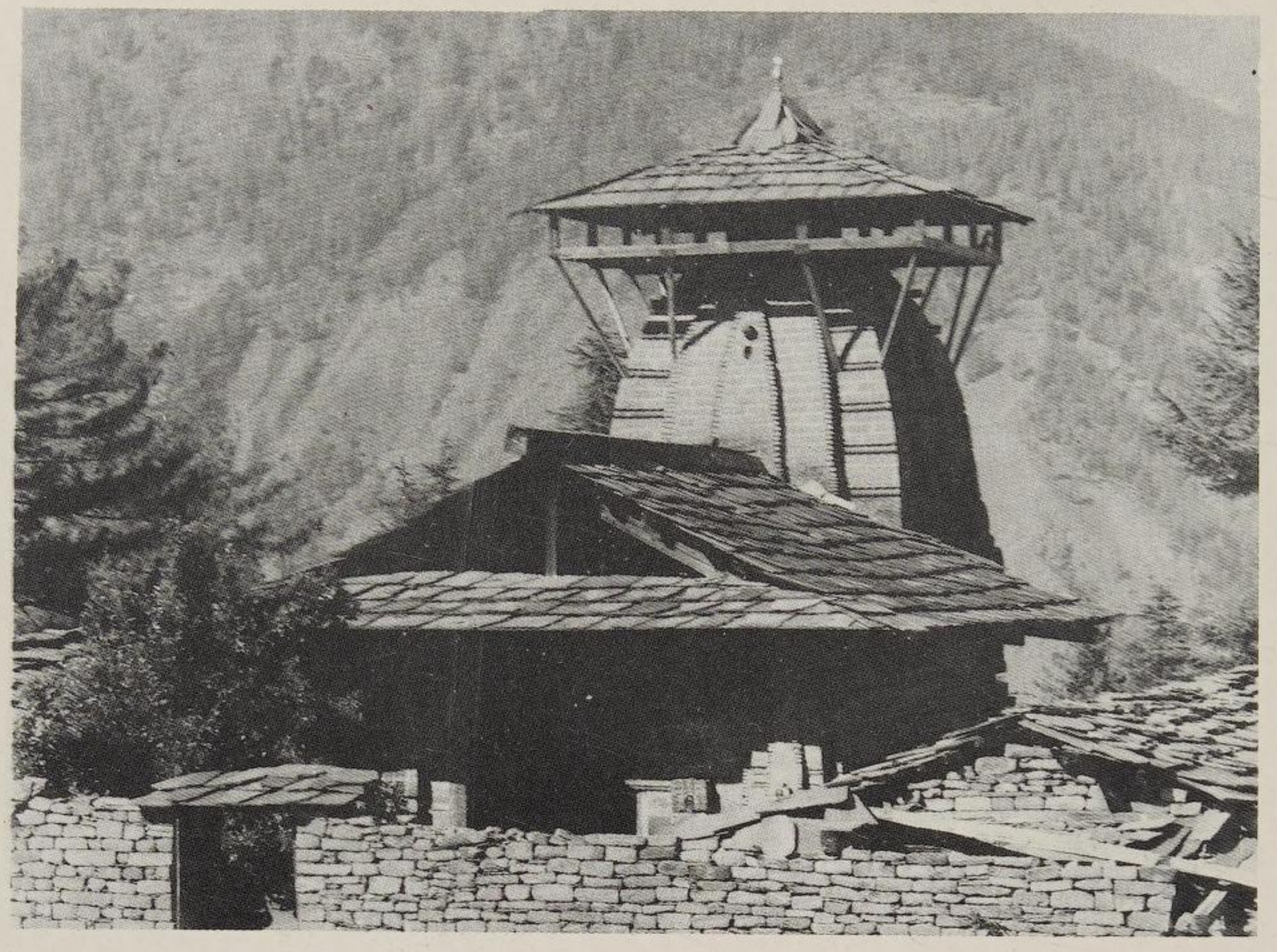
114. Image of *Śiva Pārvatī Gaurī Sankara* temple, Nagar.

115. Miniature *Śiva* temple, Nagar.

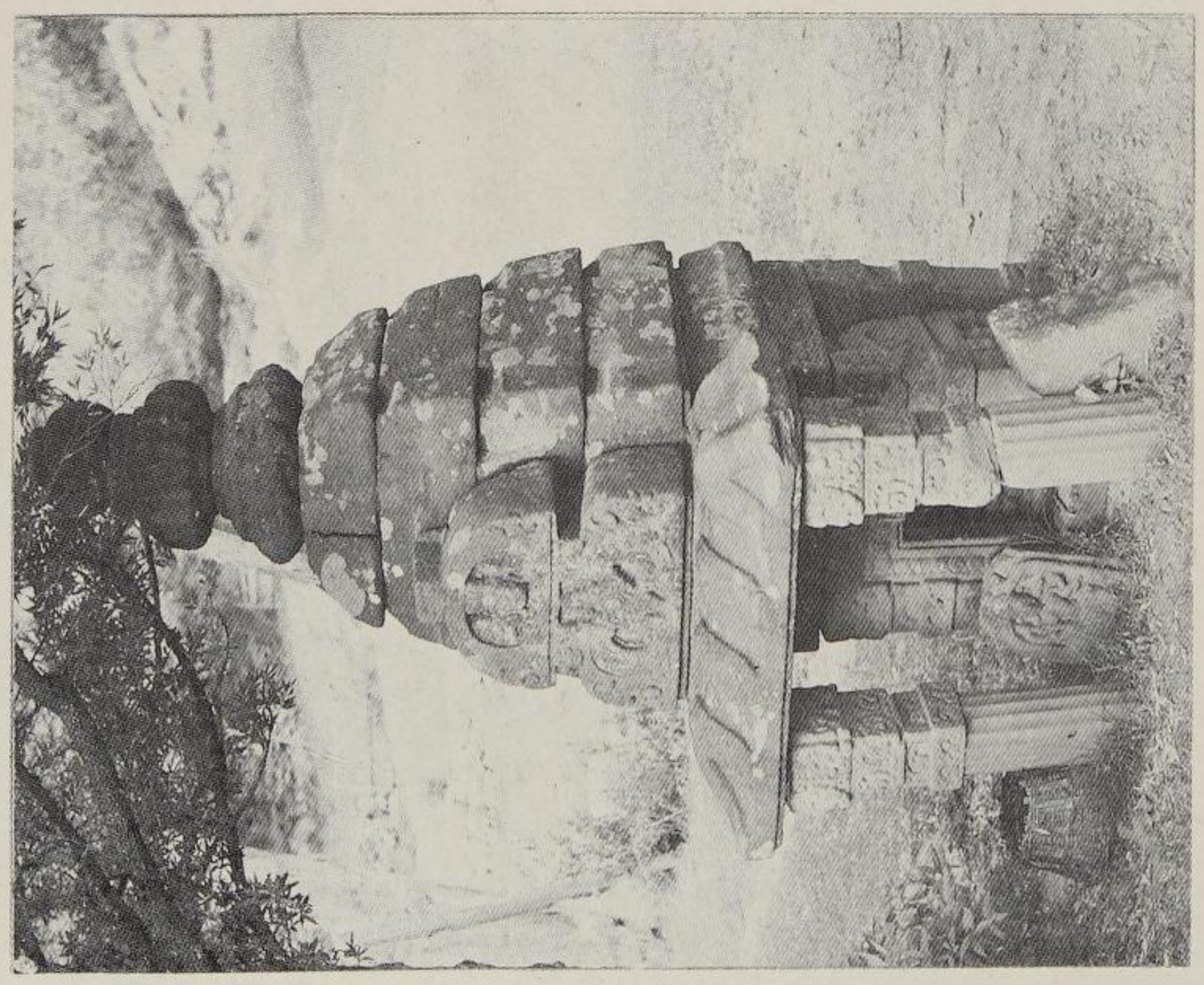
116. *Śiva* temple, Nirmand.

117. *Mahādeva* temple, Khushala, Nagar.

118. Miniature *Śiva* temple, Sajla.



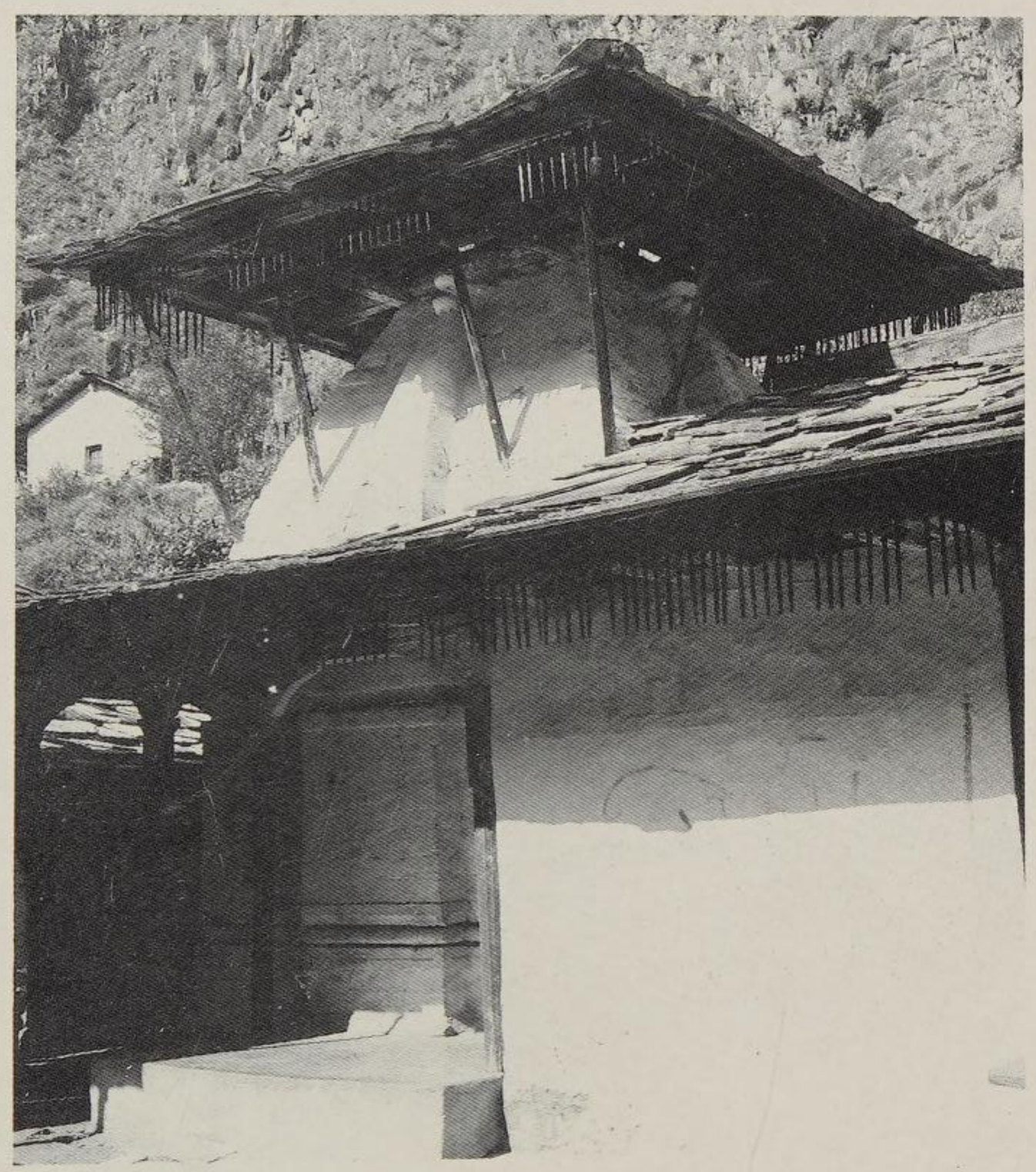
120. *Murlīdhara* temple, Nagar.



119. Miniature *Śiva* temple, Sajla.

121. *Krishṇa* temple, Nagar.

122. *Raghunatha* temple, Manikaran.

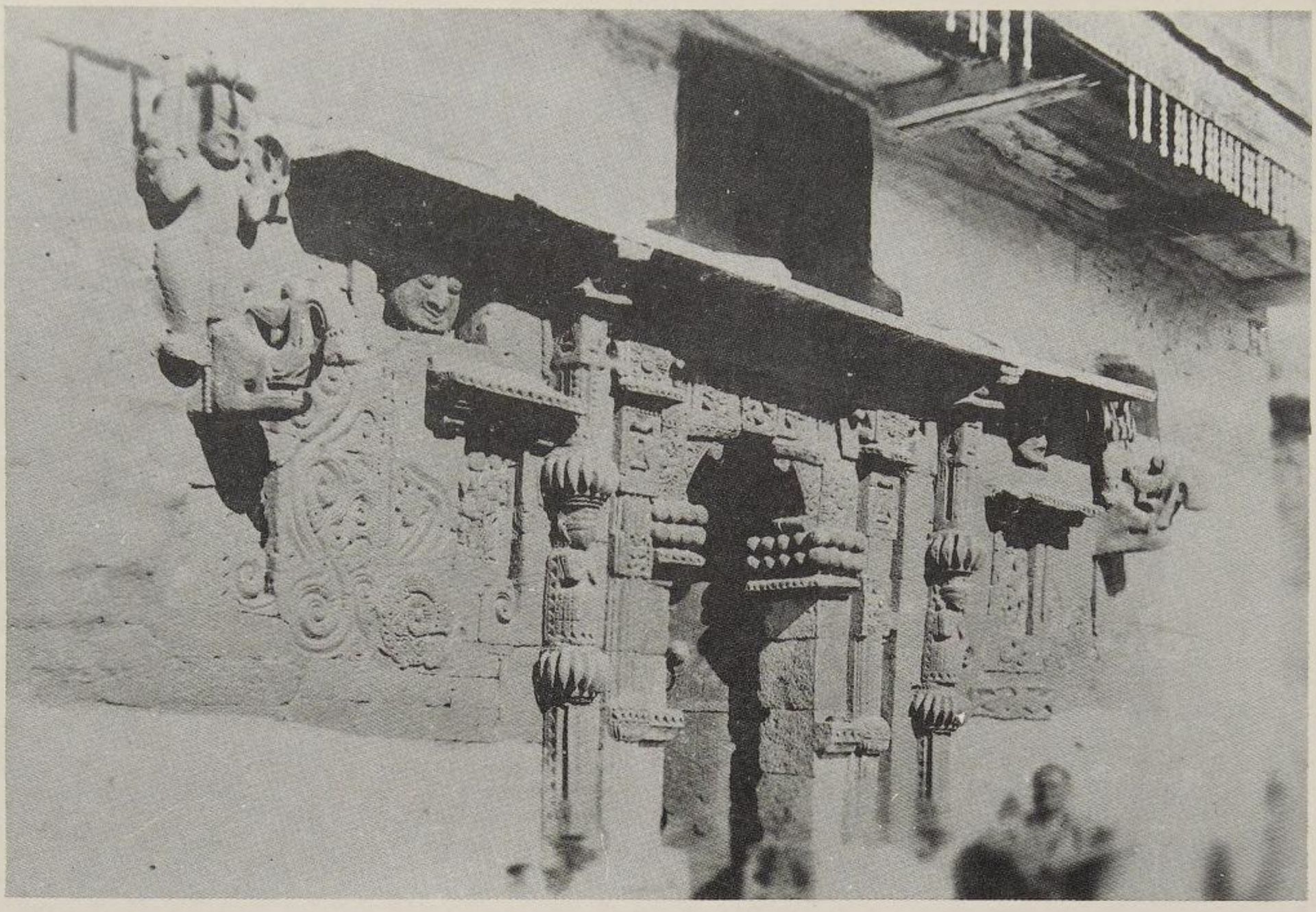


123. *Raghunatha* temple, Manikaran.

124. *Raghunatha* temple, Manali.

125. *Raghunatha* temple, Nagar.

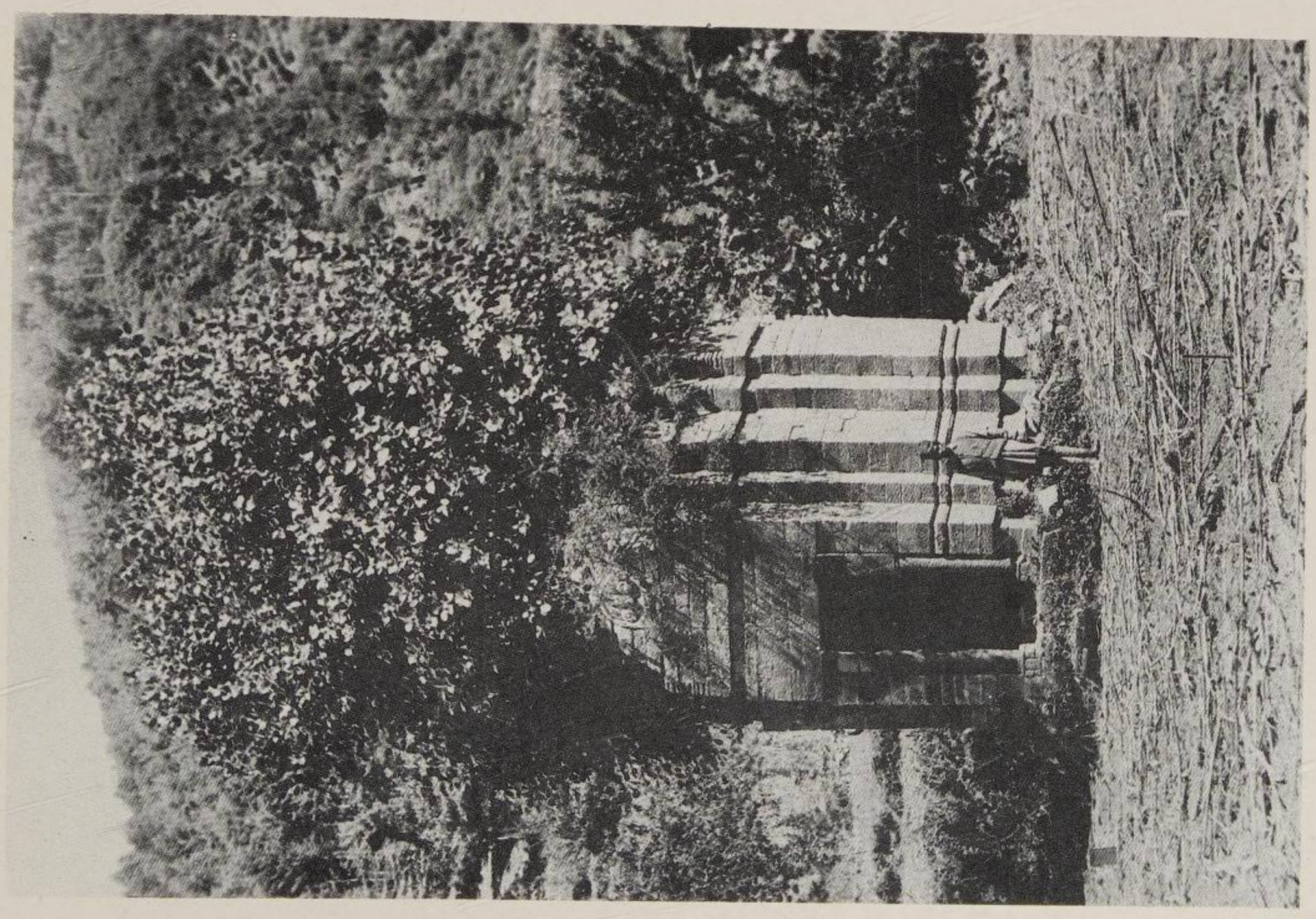
126. *Jagannatha* temple, Nagar.



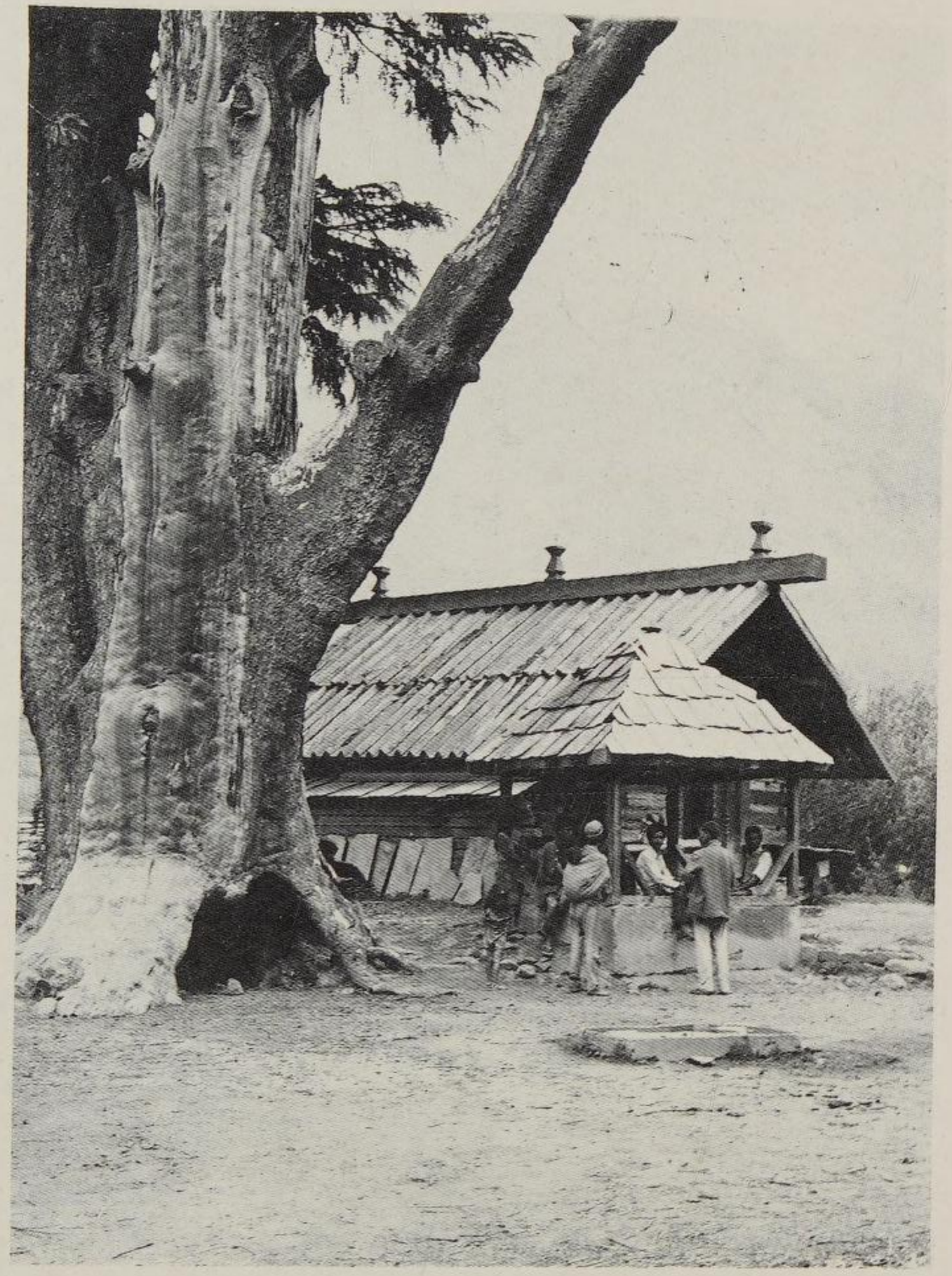
127. *Chamuṇḍā Dēvī* temple, Nithar.

128. *Bijli Mahadeva* temple, Sultanpur.

130. *Śiva* temple,front view, Gajan.



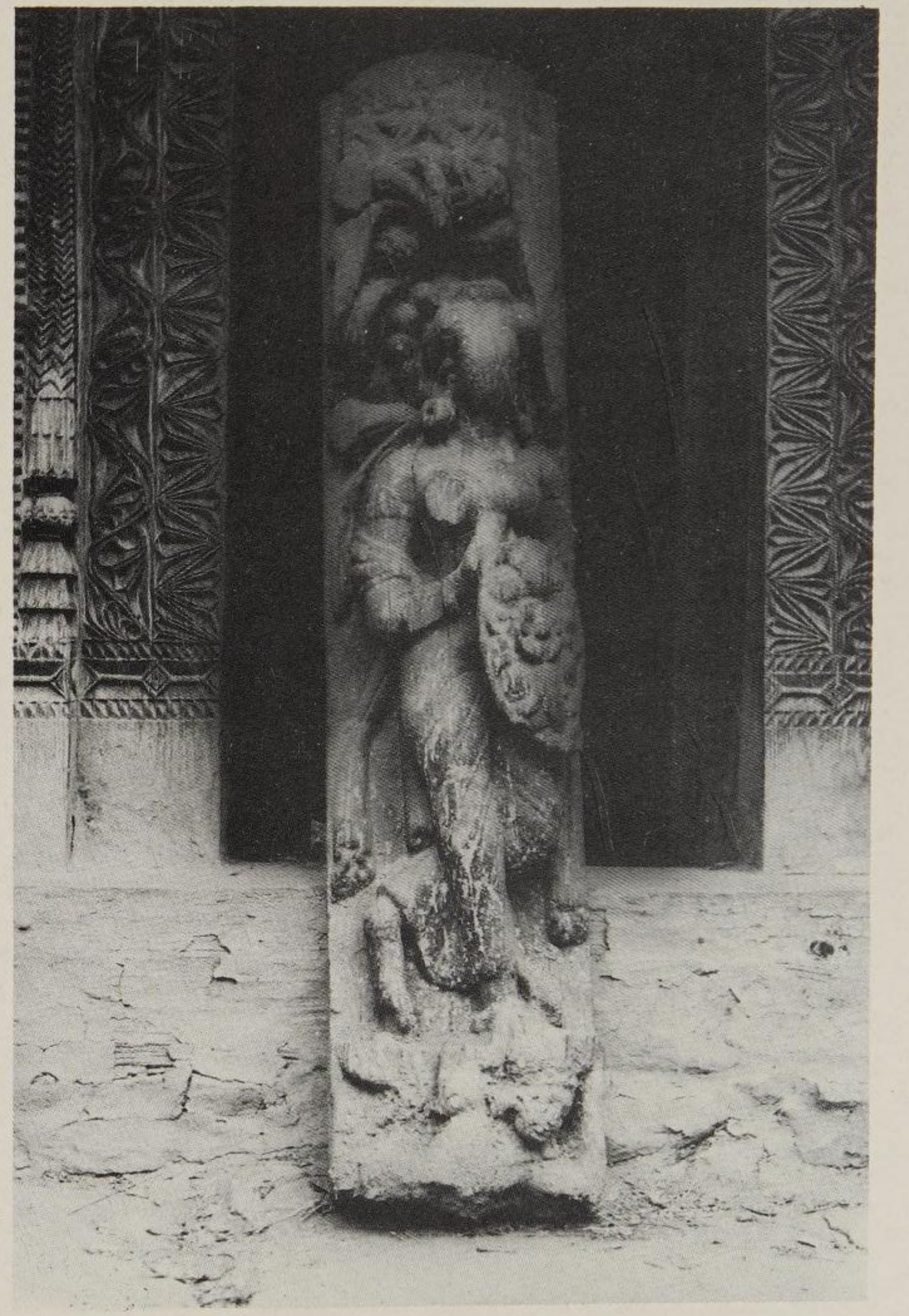
129. Deserted temple, Chakki, Kulu.



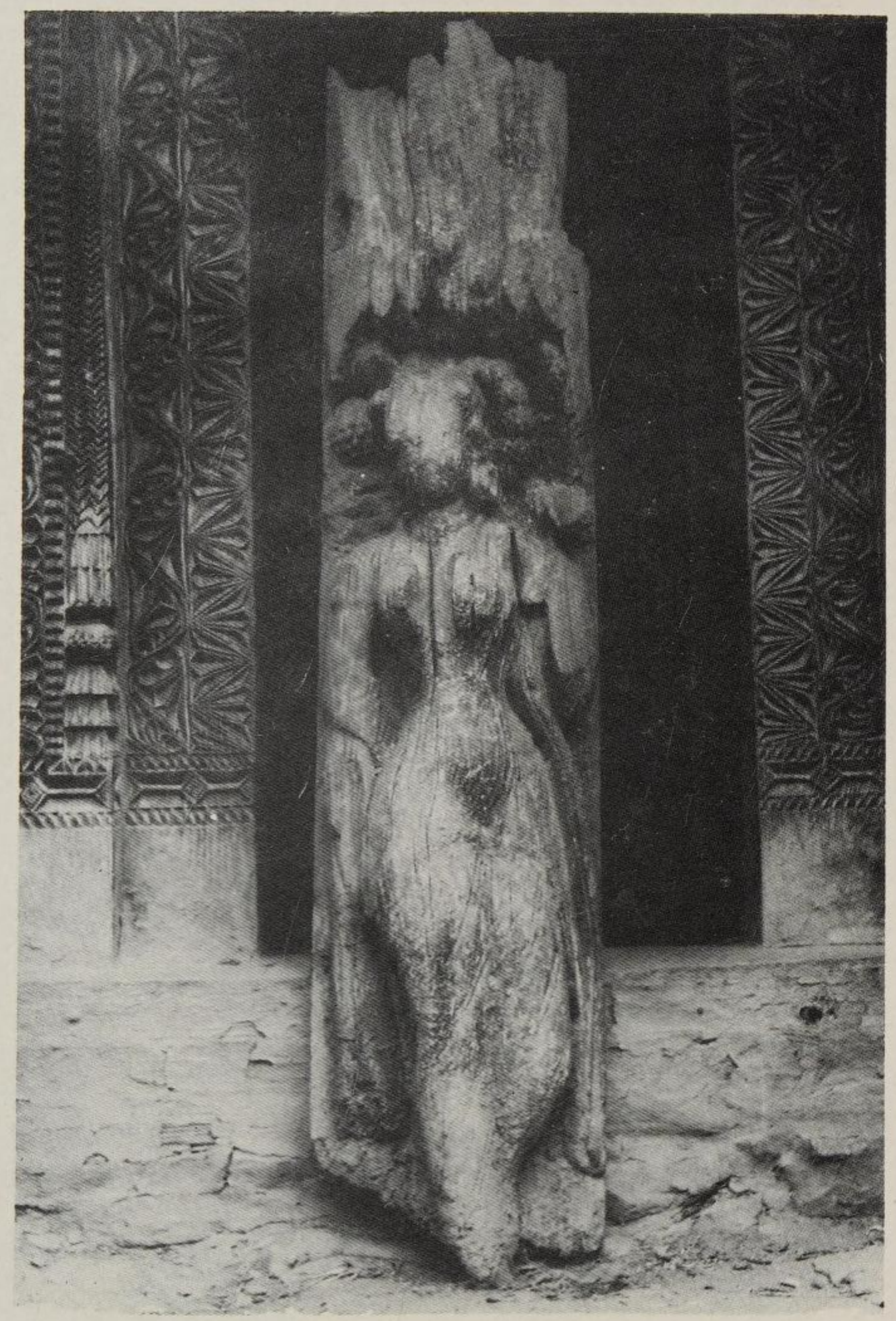
131. *Śiva* temple, side view, Gajan.

132. Wood carved image, *Śiva* temple, Gajan.

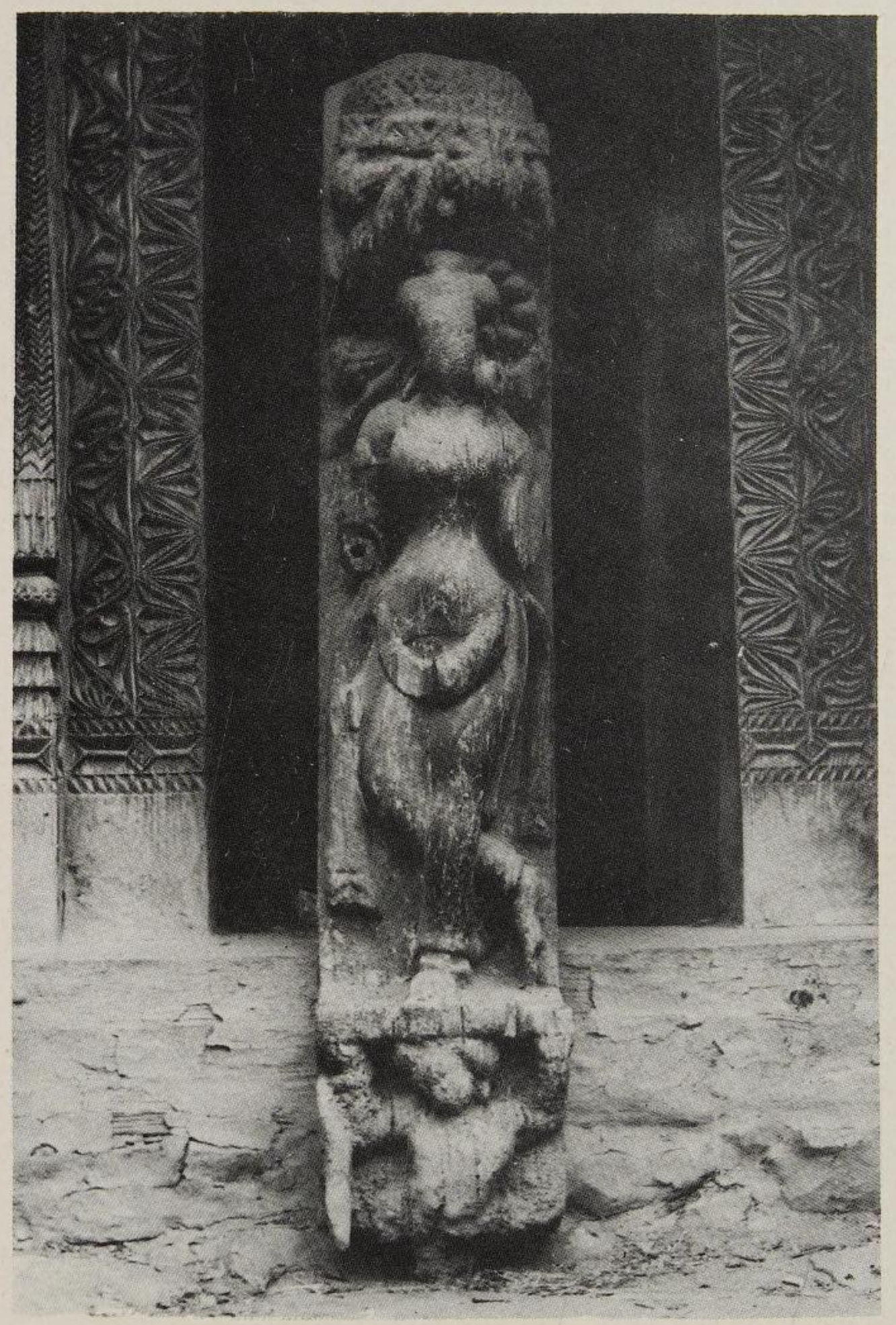
133. Wood carved image, *Śiva* temple, Gajan.



134. Wood carved image, *Śiva* temple, Gajan.



135. Wood carved image, *Śiva* temple, Gajan.

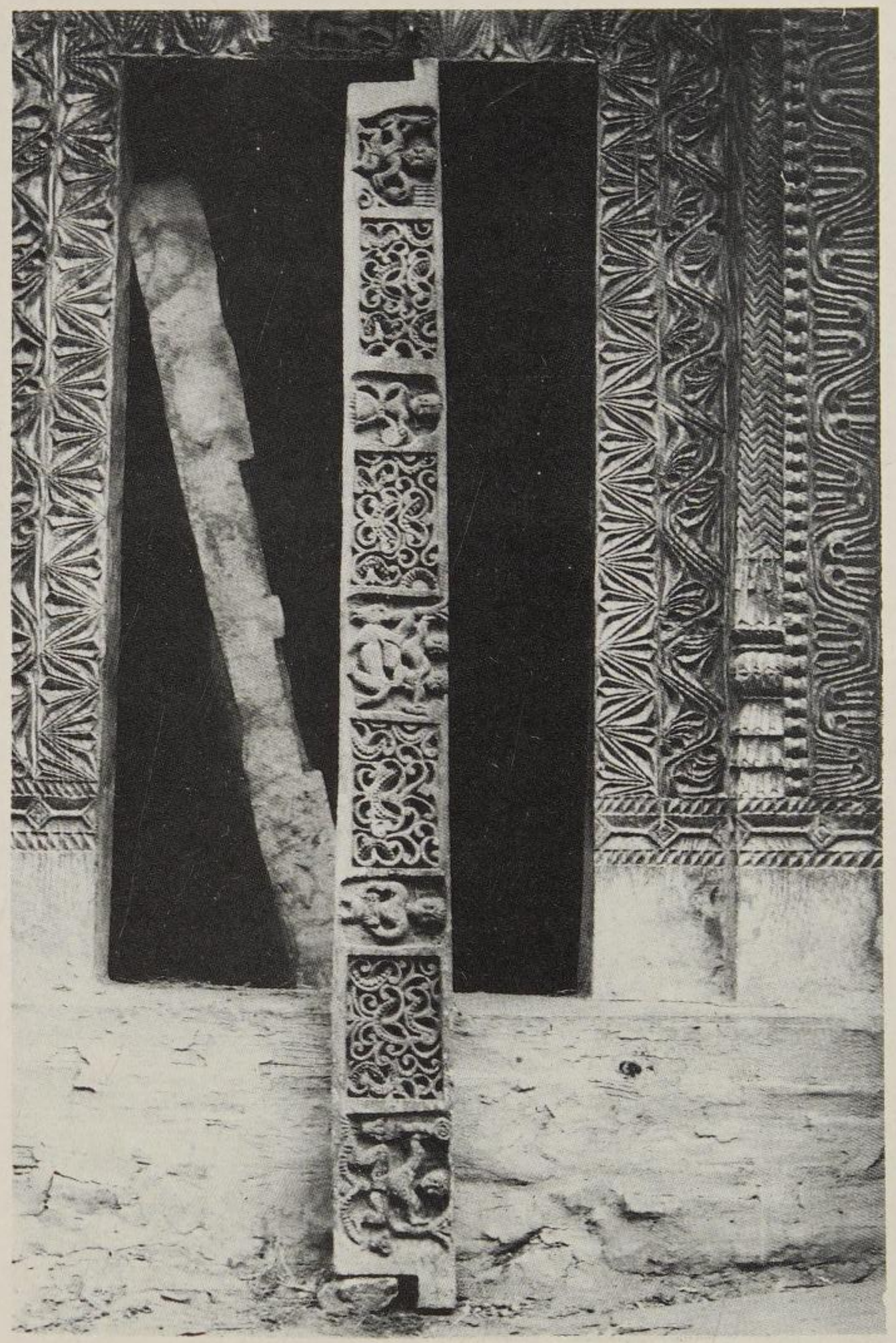


136. Wood carved image, *Siva* temple, Gajan.

137. Wood carved image, *Śiva* temple, Gajan.

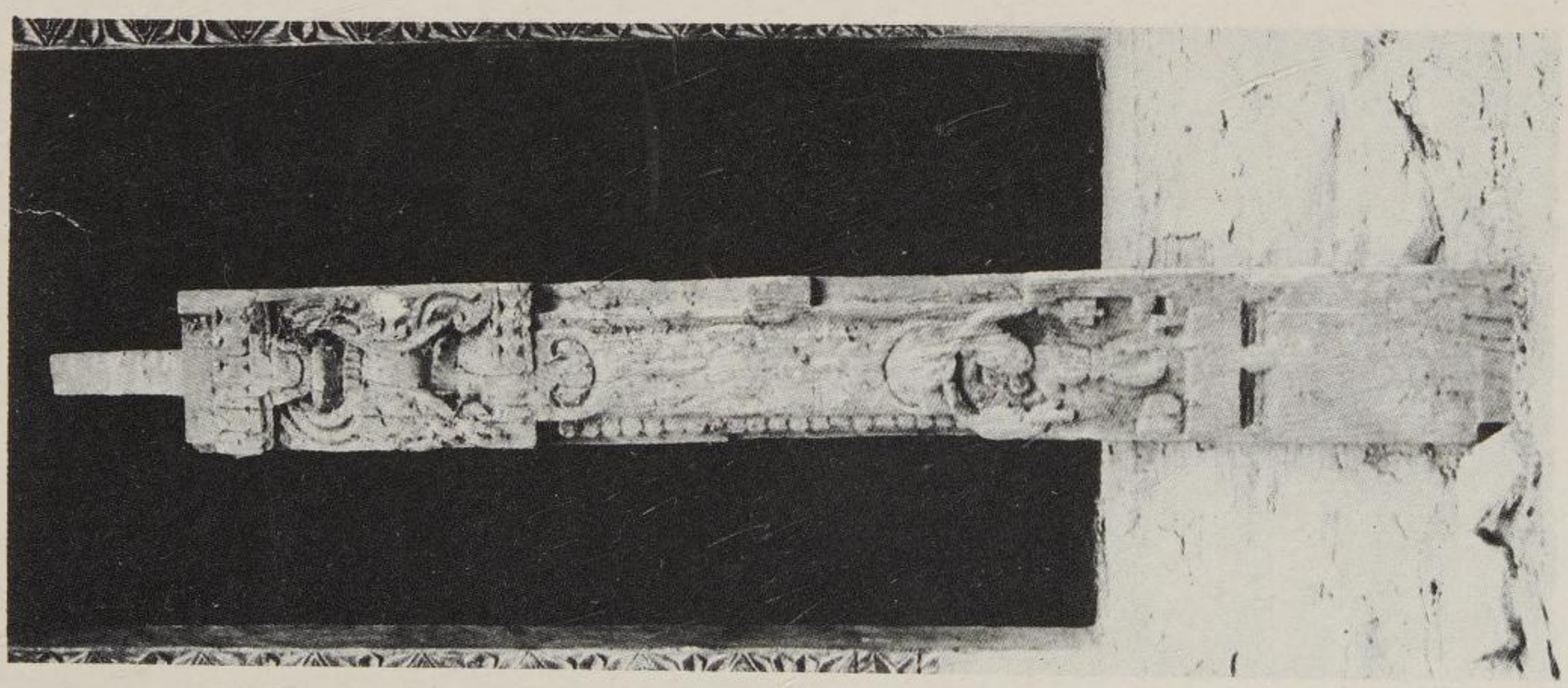
138. Wood carved image, *Śiva* temple, Gajan.

139. Wood carved image, *Śiva* temple, Gajan.

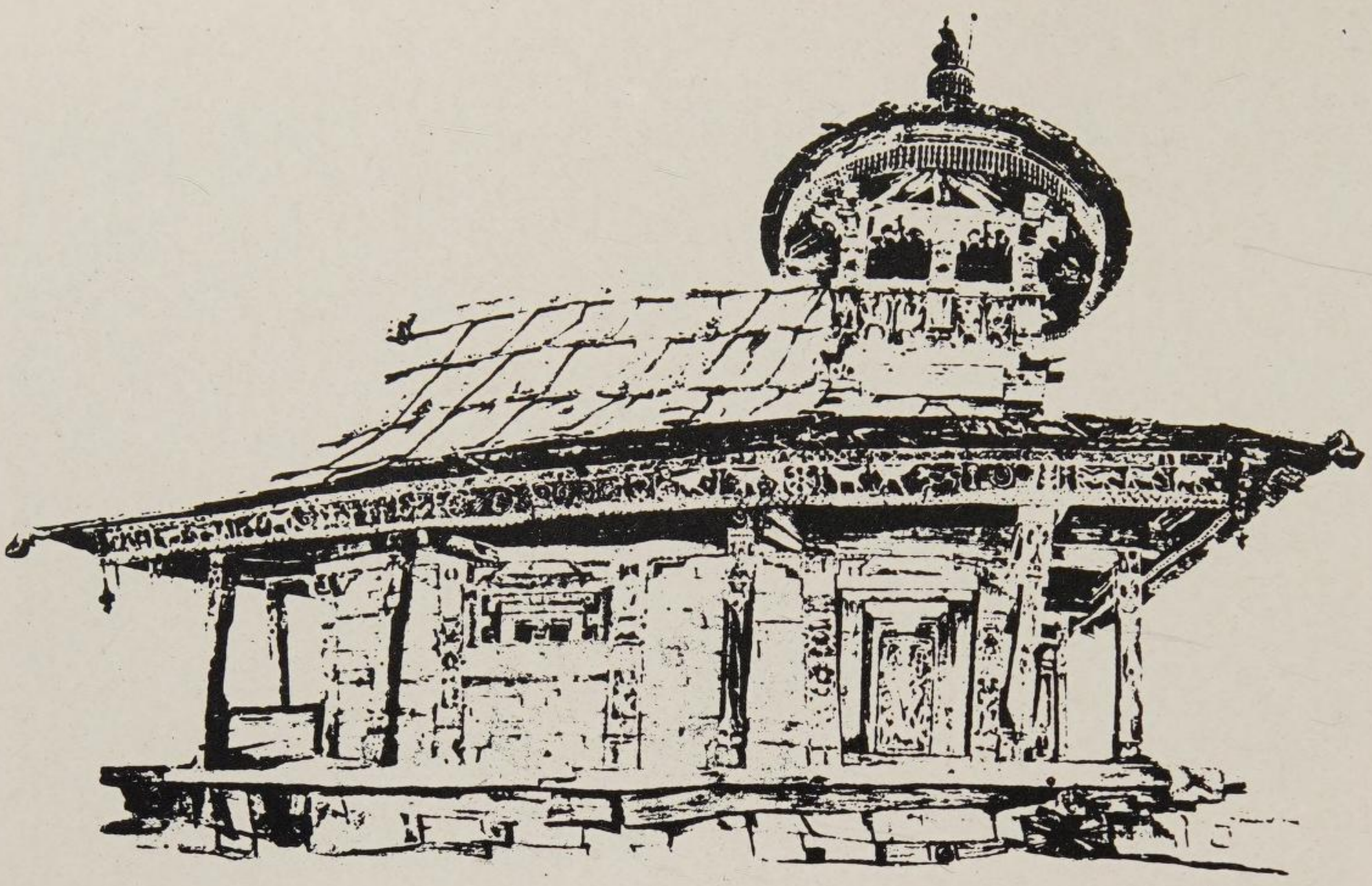


140. Wood carved image, *Śiva* temple, Gajan.

142. *Sandhyā Gāyatṛi* temple, Jagatsukh.



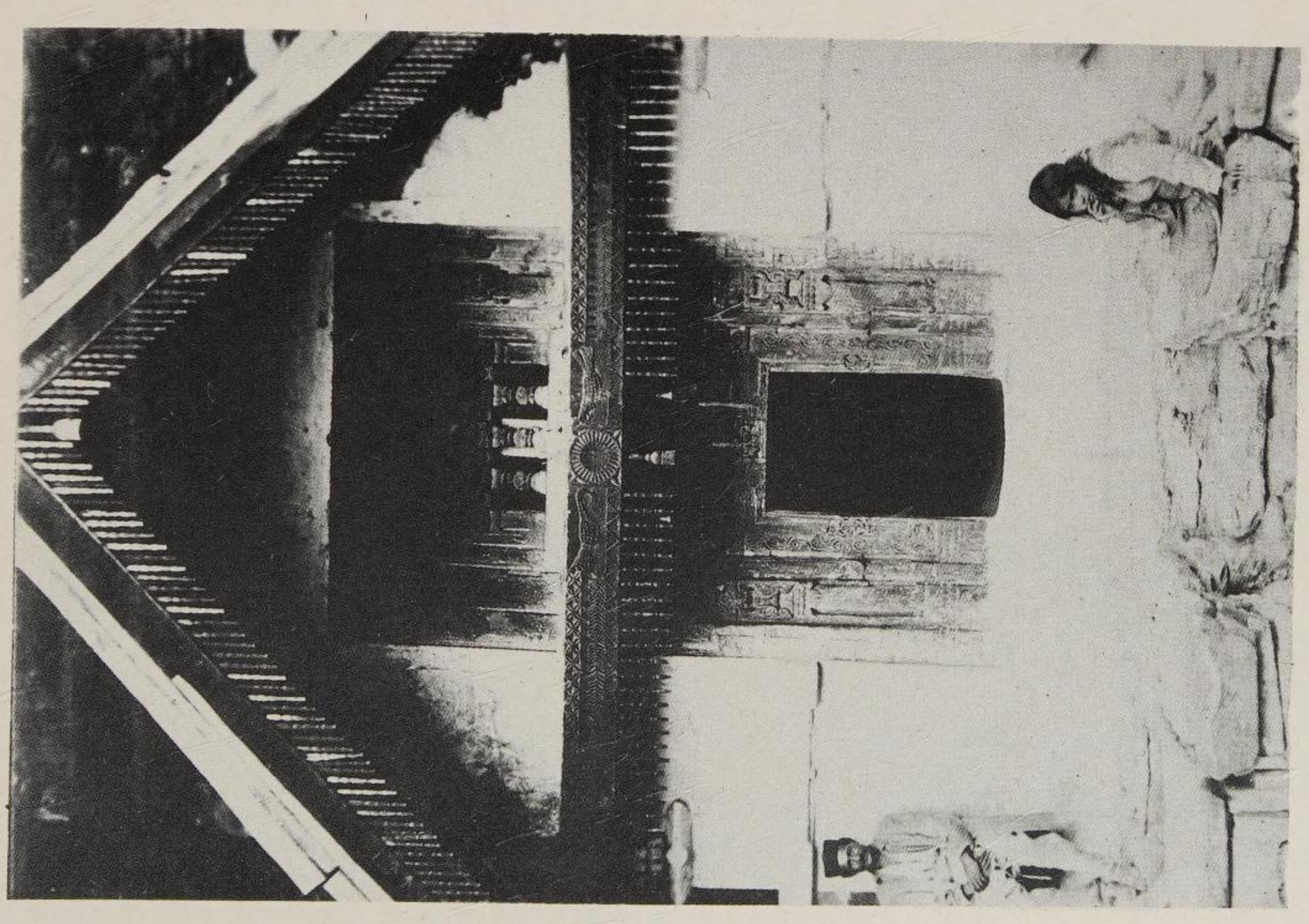
141. Wood carved image, *Śiva* temple, Gajan.



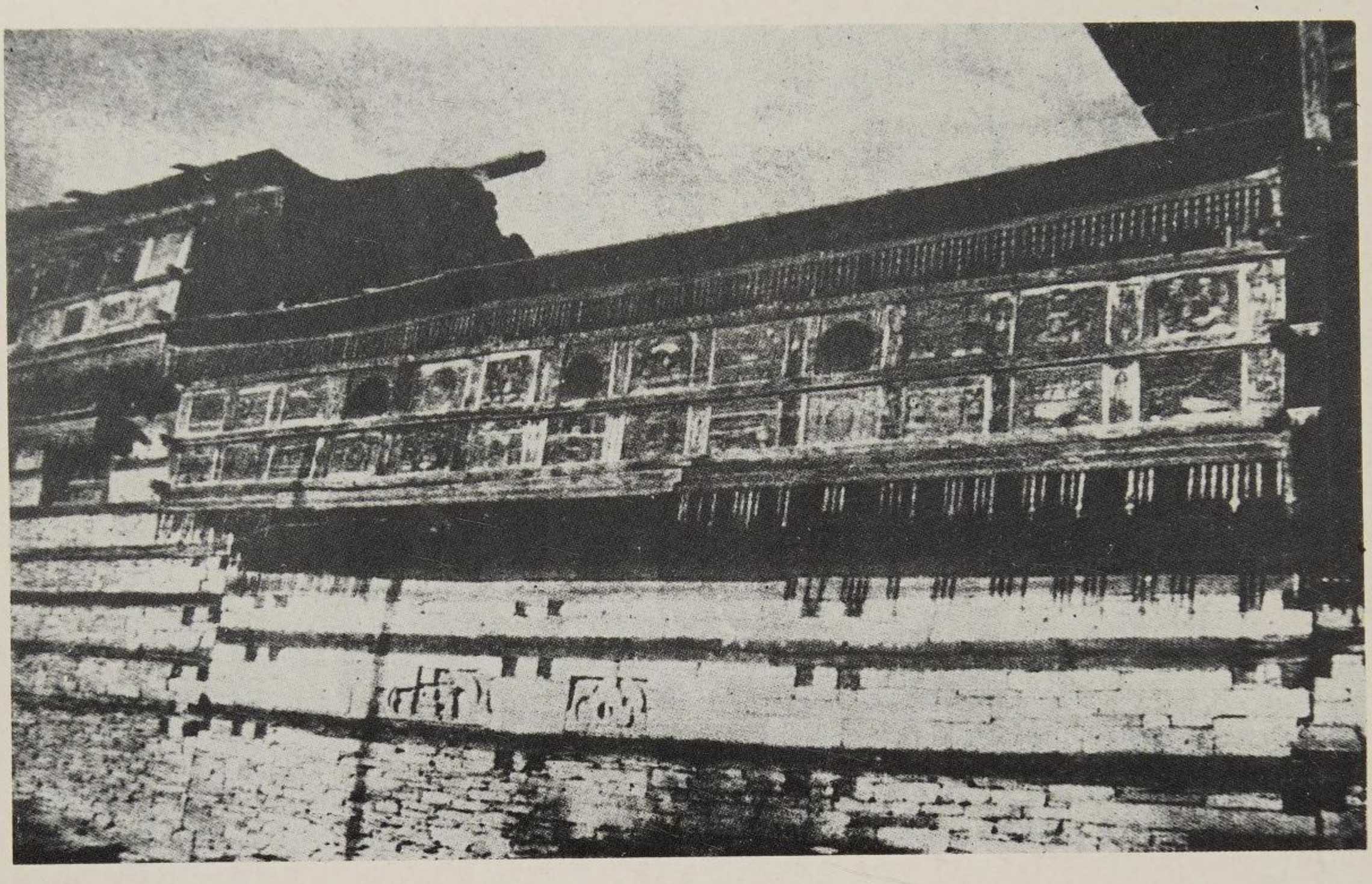
144. *Dhanēśvarī Dēvī* temple, Nithar.

143. *Chāmuṇḍā Dēvī* temple, Nithar.

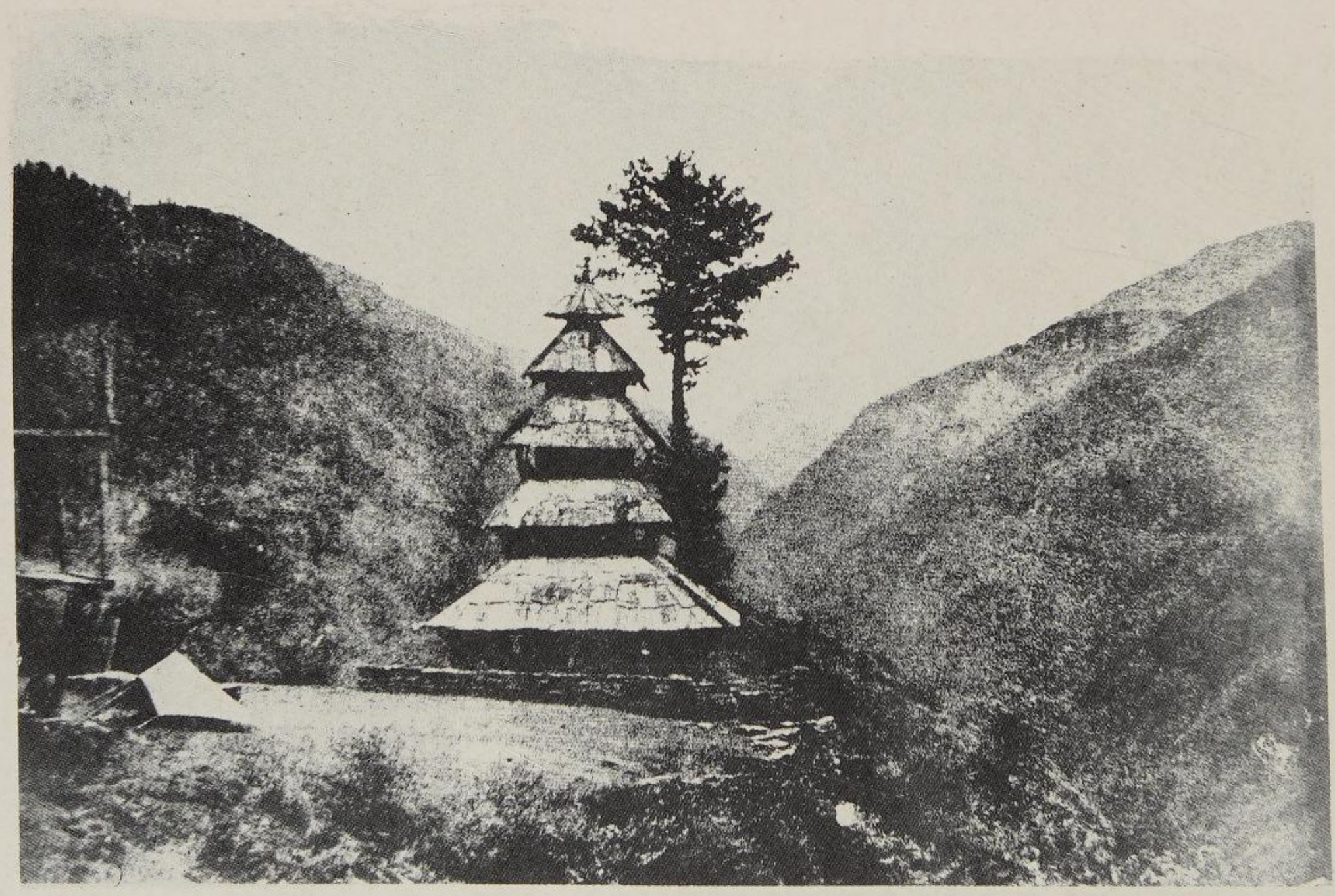
145. *Lakshmīnārāyṇa* temple, Raila.



146. *Kārttikēya Swami* temple, Siunsa.



147. *Paraśurāma* temple, Nirmand.



148. *Manu Ṛishi* temple, Shainshar.

149. *Hiḍimbā Dēvī* temple, Doongri, Manali.

150. *Tripursundarī* temple, Nagar.

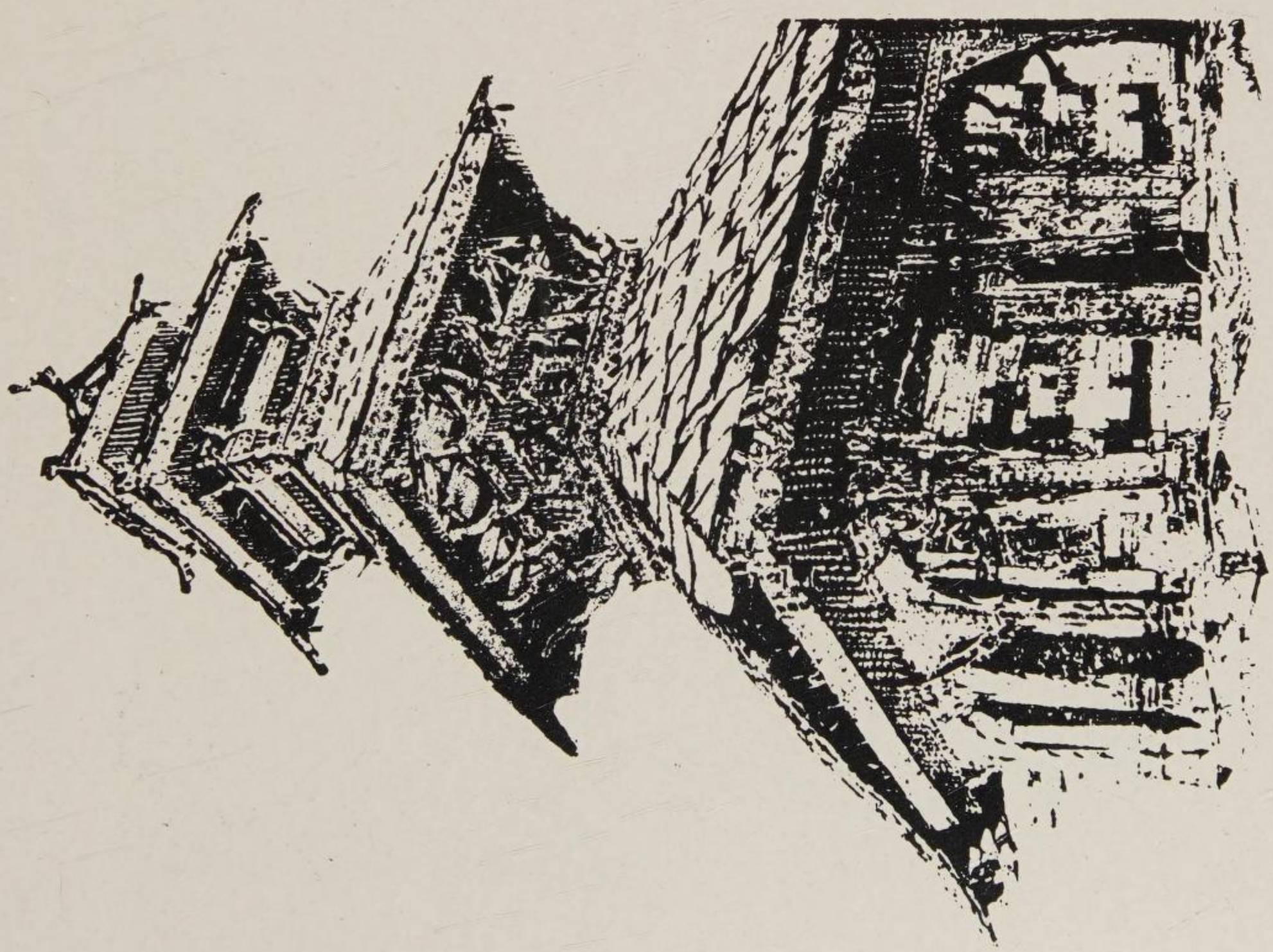
151. *Tripursundarī* temple, Nagar.

152. *Behnā Mahādēva* temple, Mehna.

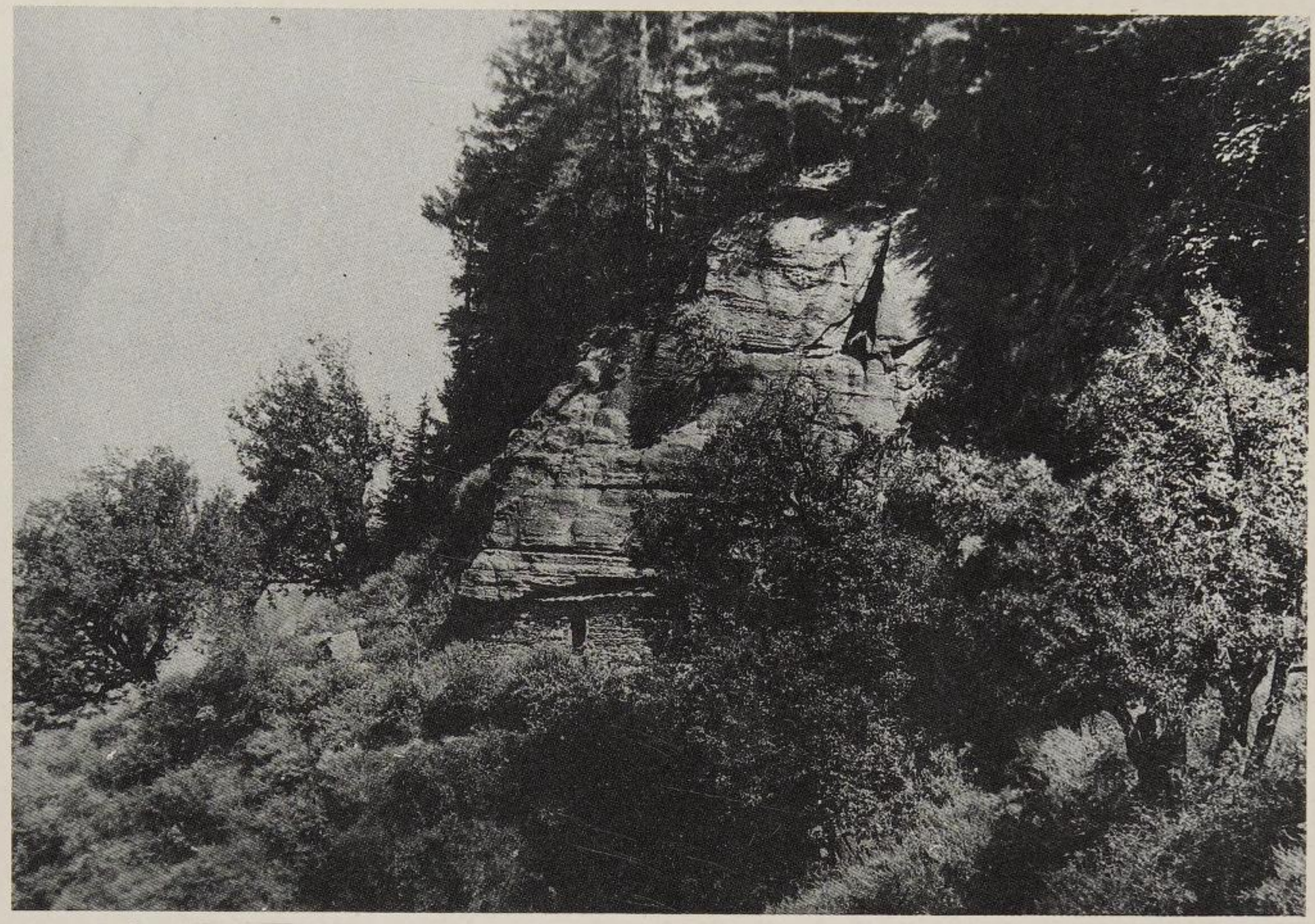
153. *Behnā Mahādēva* temple, Mehna.

154. *Śiva* temple, Nirmand.

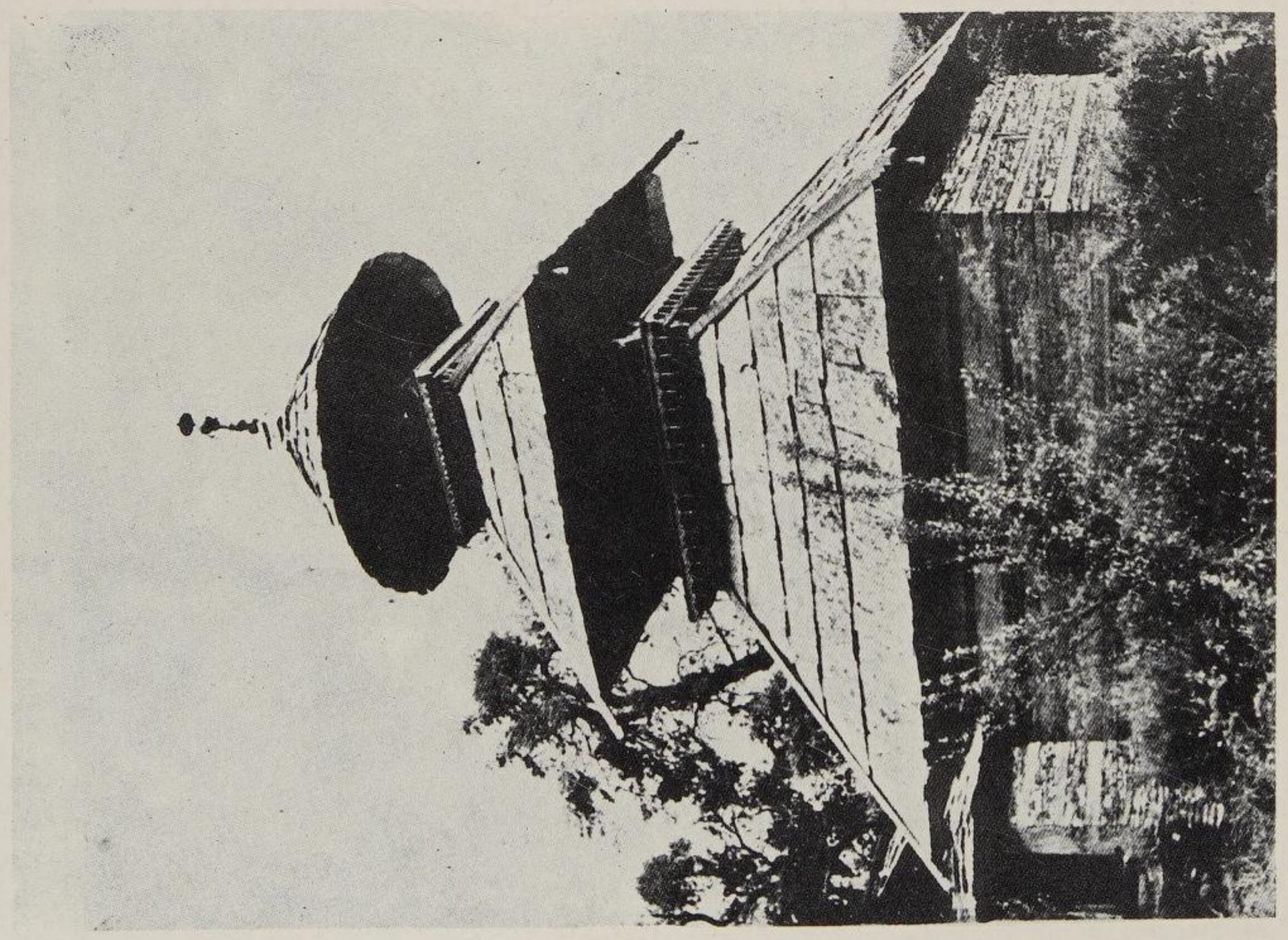
155. *Jagēśvara Mahādēva* temple, Dalash.



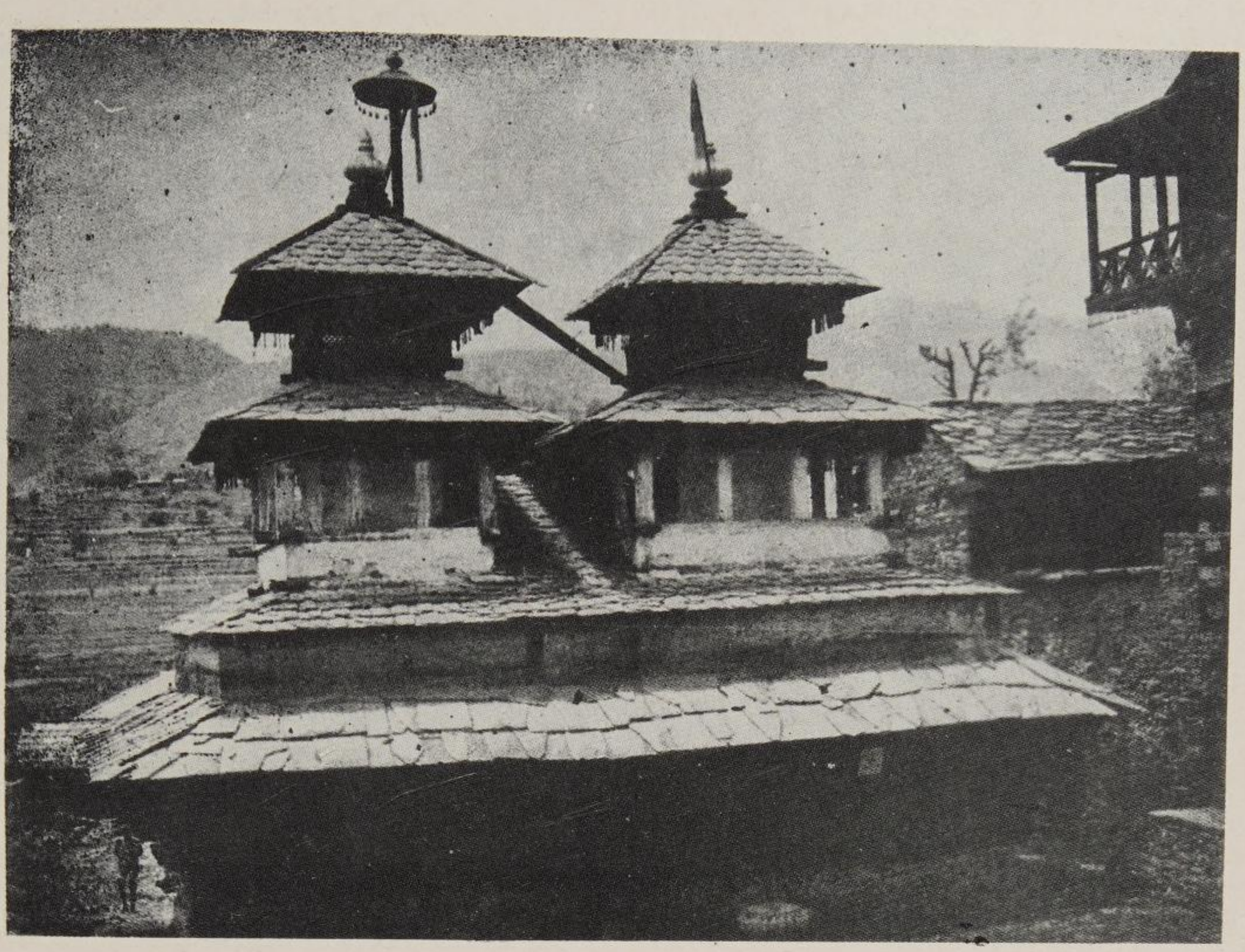
156. *Ādi Brahmā* temple, Khokhan.



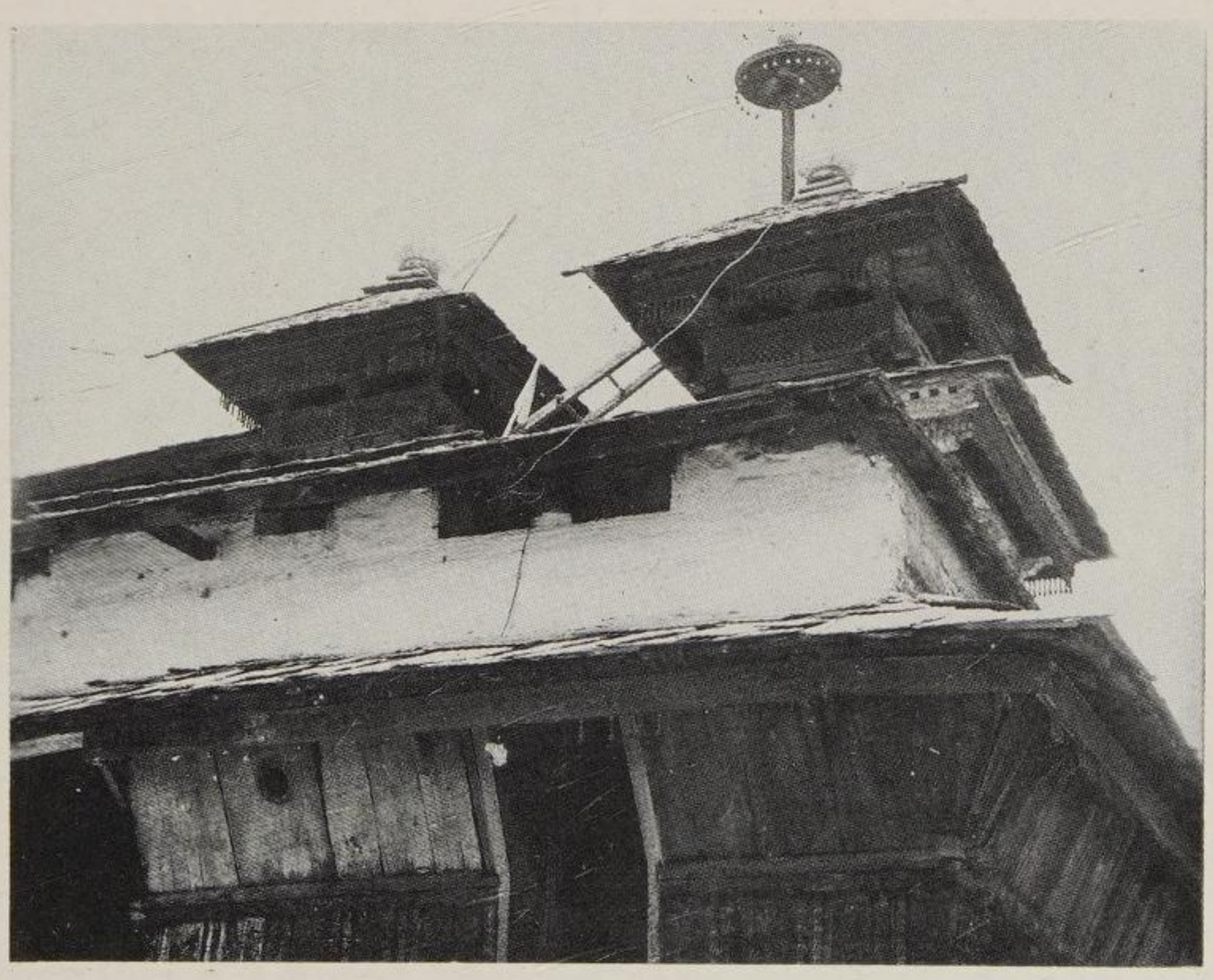
157. *Arjuna* Cave, Nagar



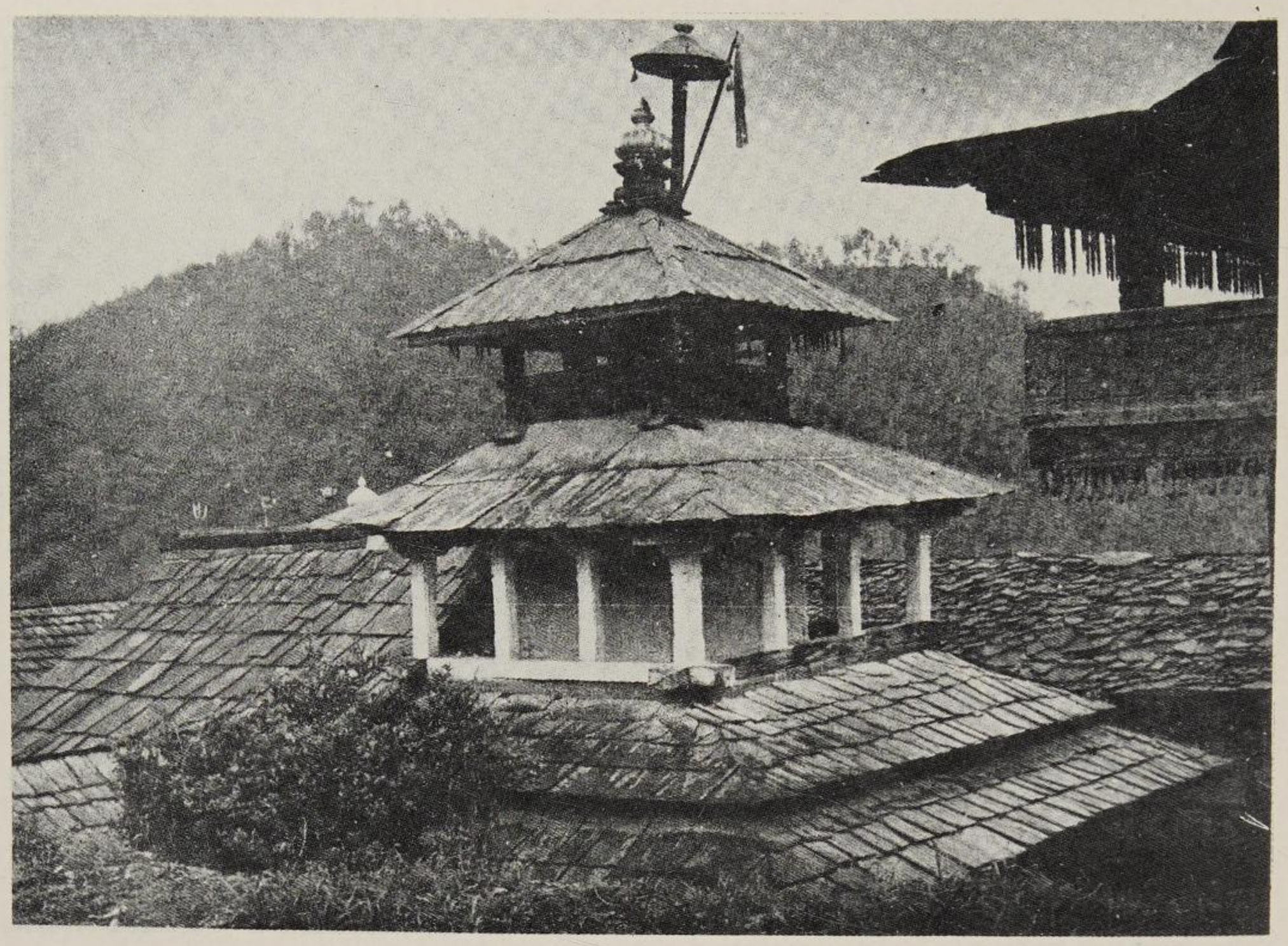
158. *Tiruguṇāṇāyṇa* temple, Nagar.



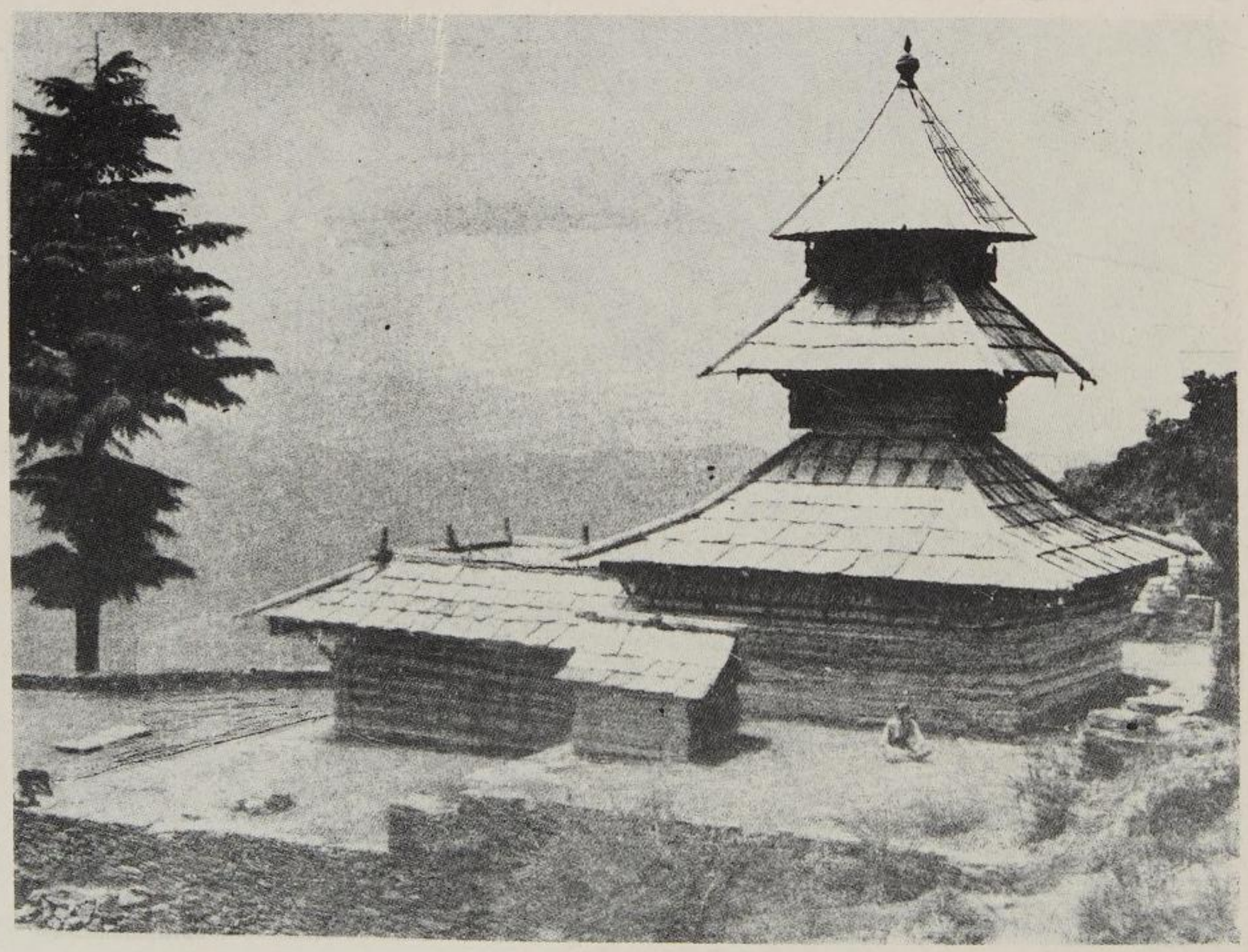
159. *Kamākshya Dēvī* temple, Kao, Kharsog.



160. *Kamākshya Dēvī* temple, Kao, Kharsog.

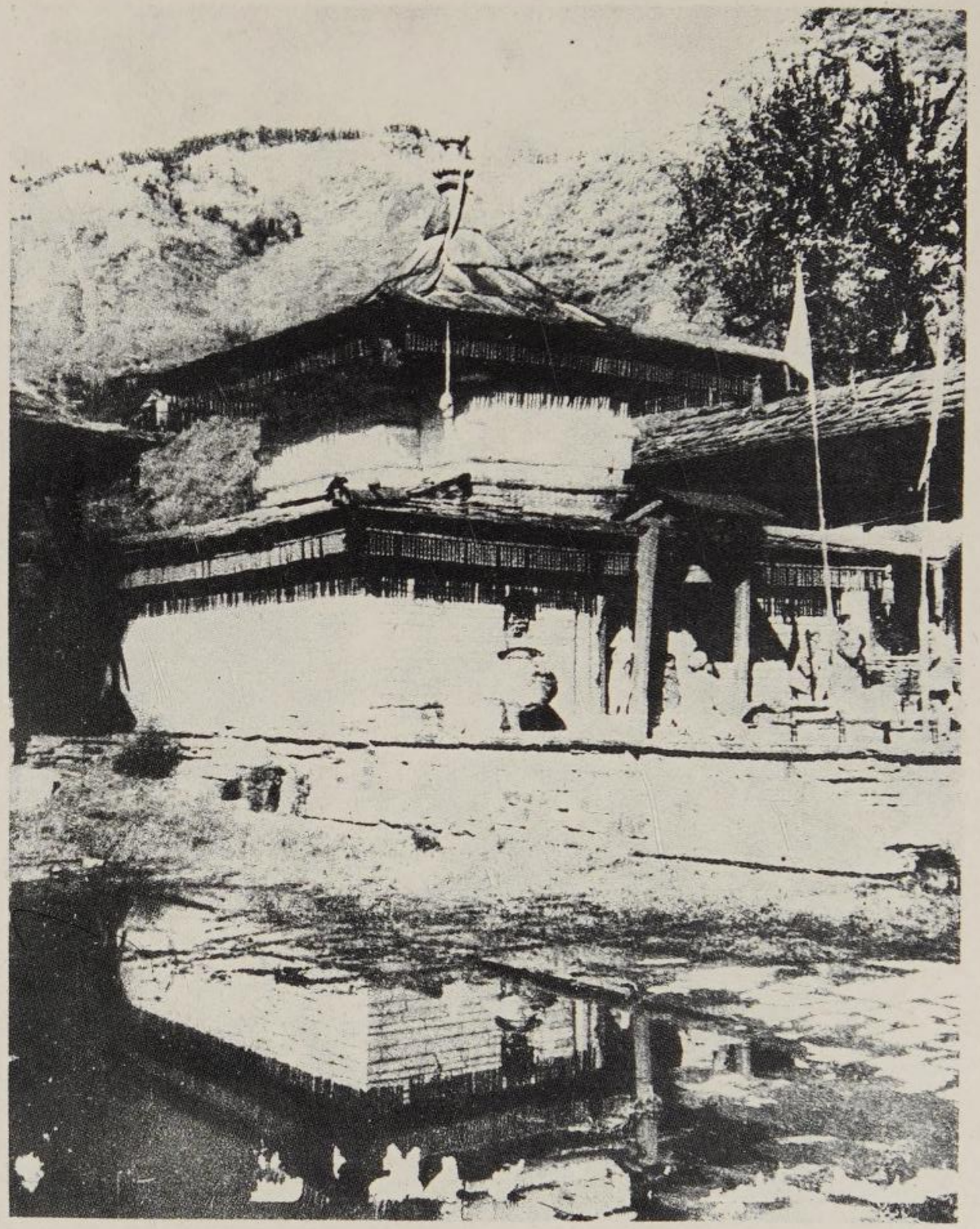


161. *Gaurī Śhankar* temple, Mamel.

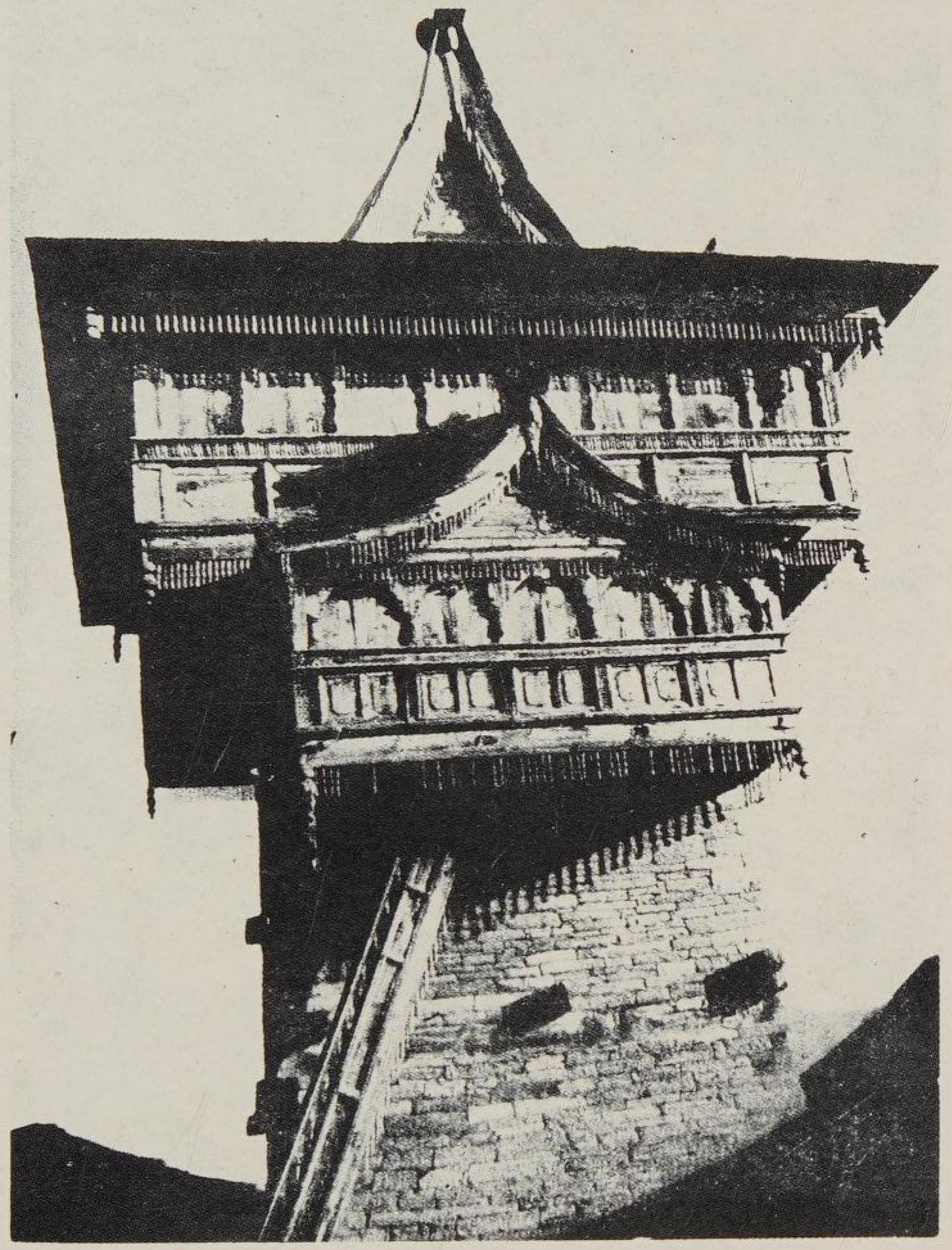


162. *Ādi Brahmā* temple, Mandi.

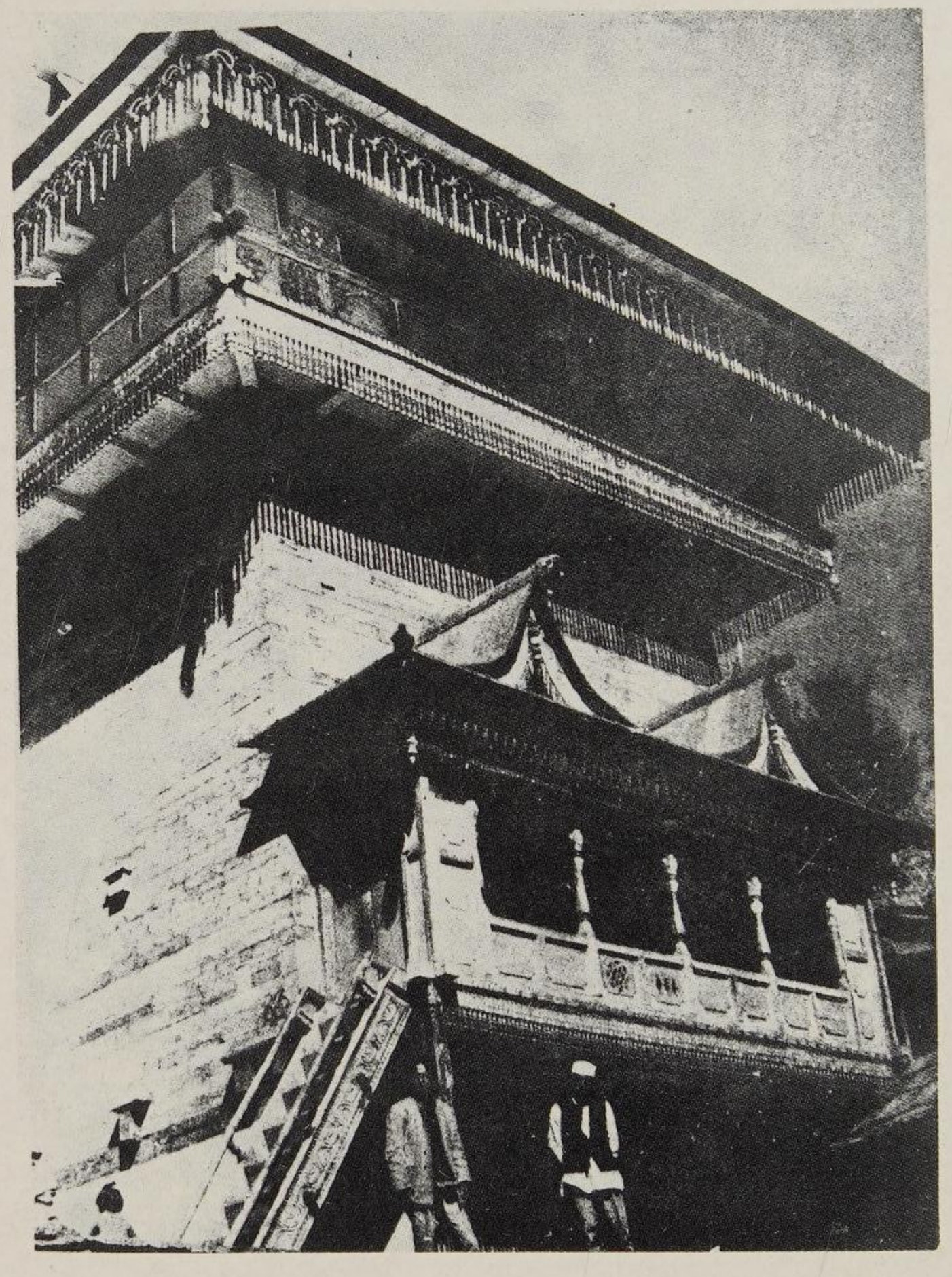
163. *Hitesvari* temple, Hatkoti



164. *Hitesvari* temple, Hatkoti

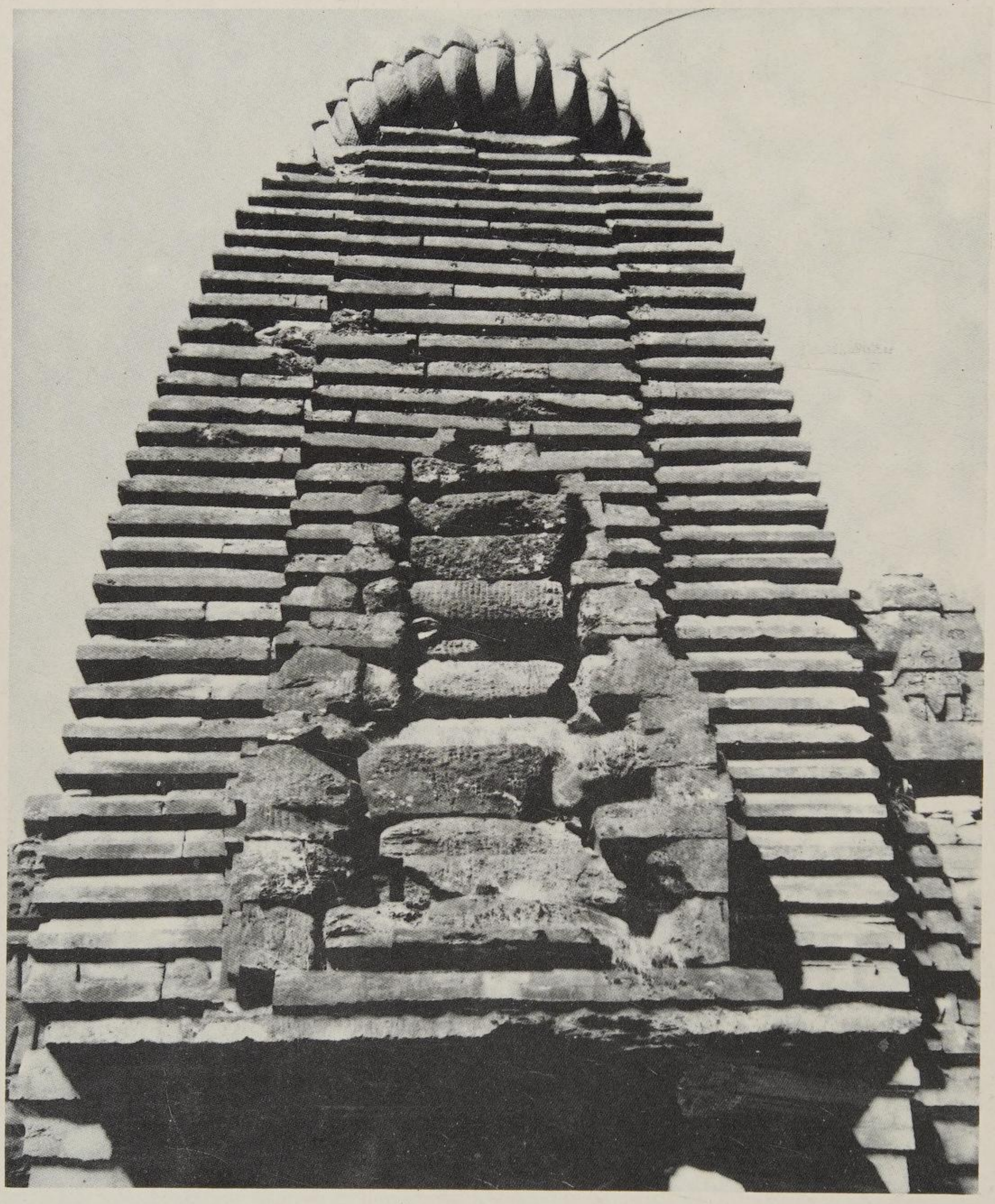


165. *Rairemool Devi* temple, Kadharan.



166. *Mananesvara* temple. Manan.

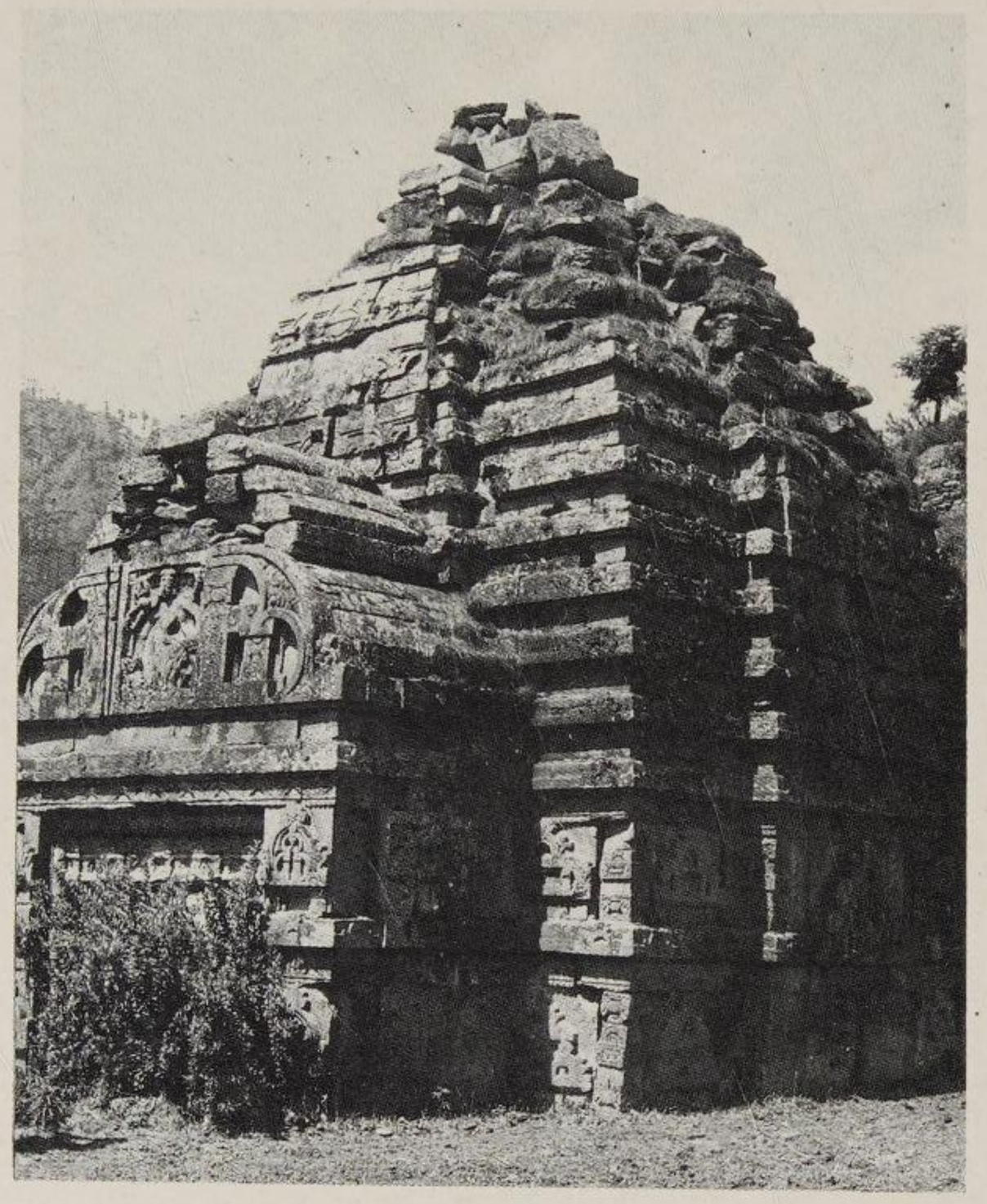
167. *Śiva* temple, Hatkoti



168. *Śiva* temple, Hatkoti

169. *Śiva* temple, Hatkoti

170. *Jangha* and *Sikhara* portion of *Śiva* temple, Hatkoti



171. *Śiva* temple, Brat, Hatkoti

172. Image of *Mahishāsuramardinī*, Balag.

173. Temple with wooden *mandapa*, Balag.

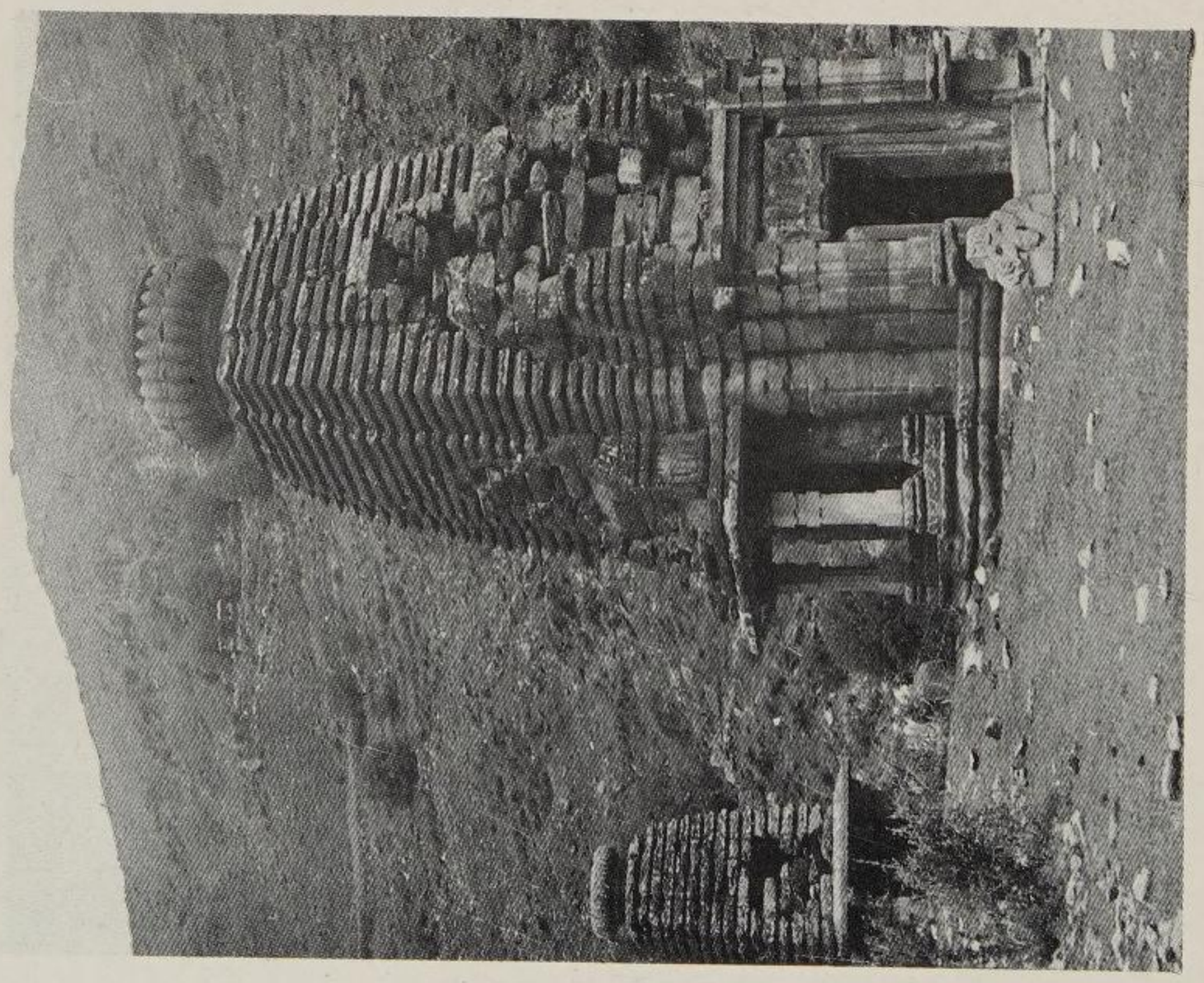
174. *Śiva* temple, Balag.

175. *Śikhara* temple, Balag.

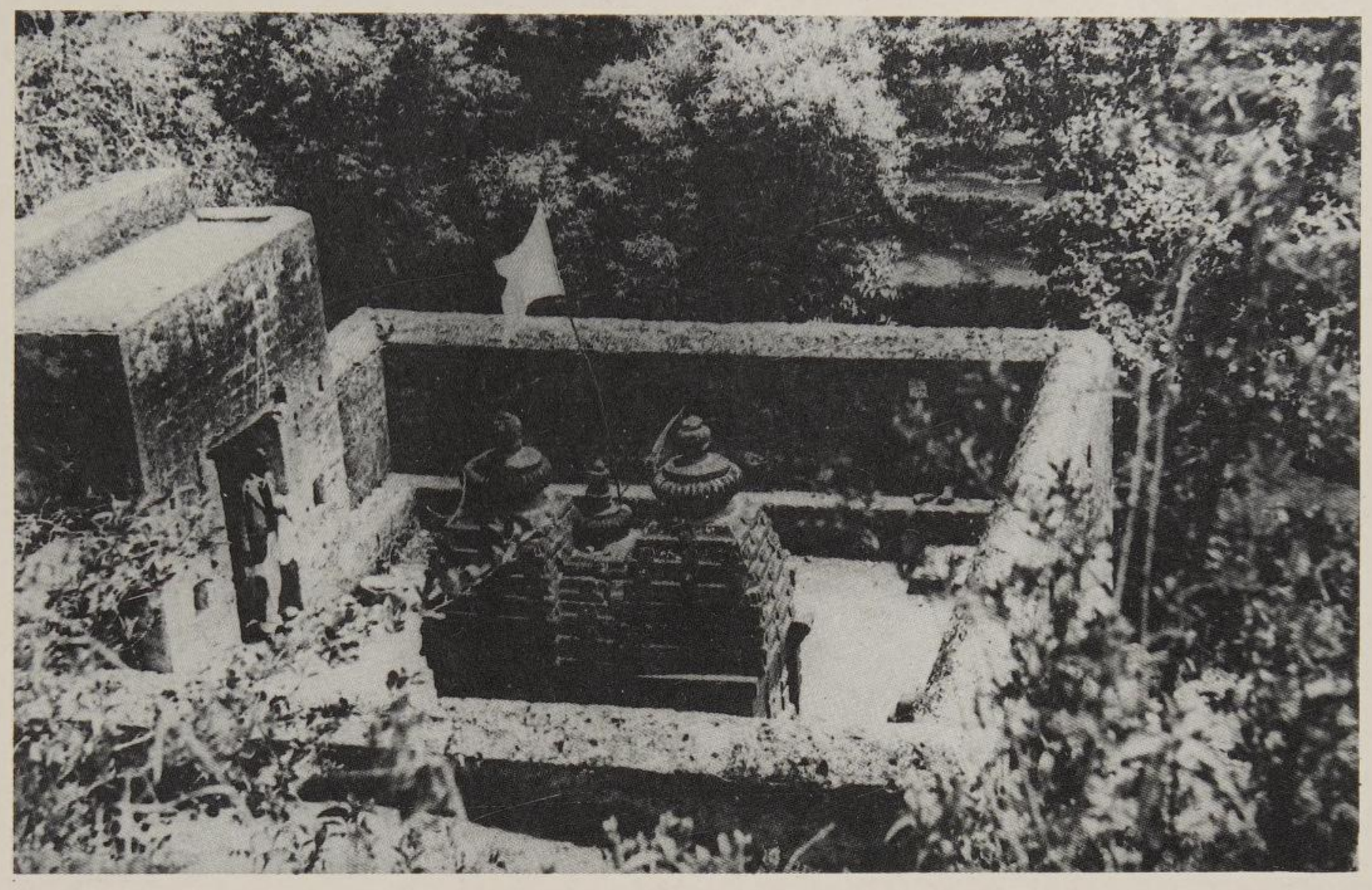
176. *Śiva* temple, Balag.

177. *Durgā Simhavāhinī*, Brat, Hatkoti

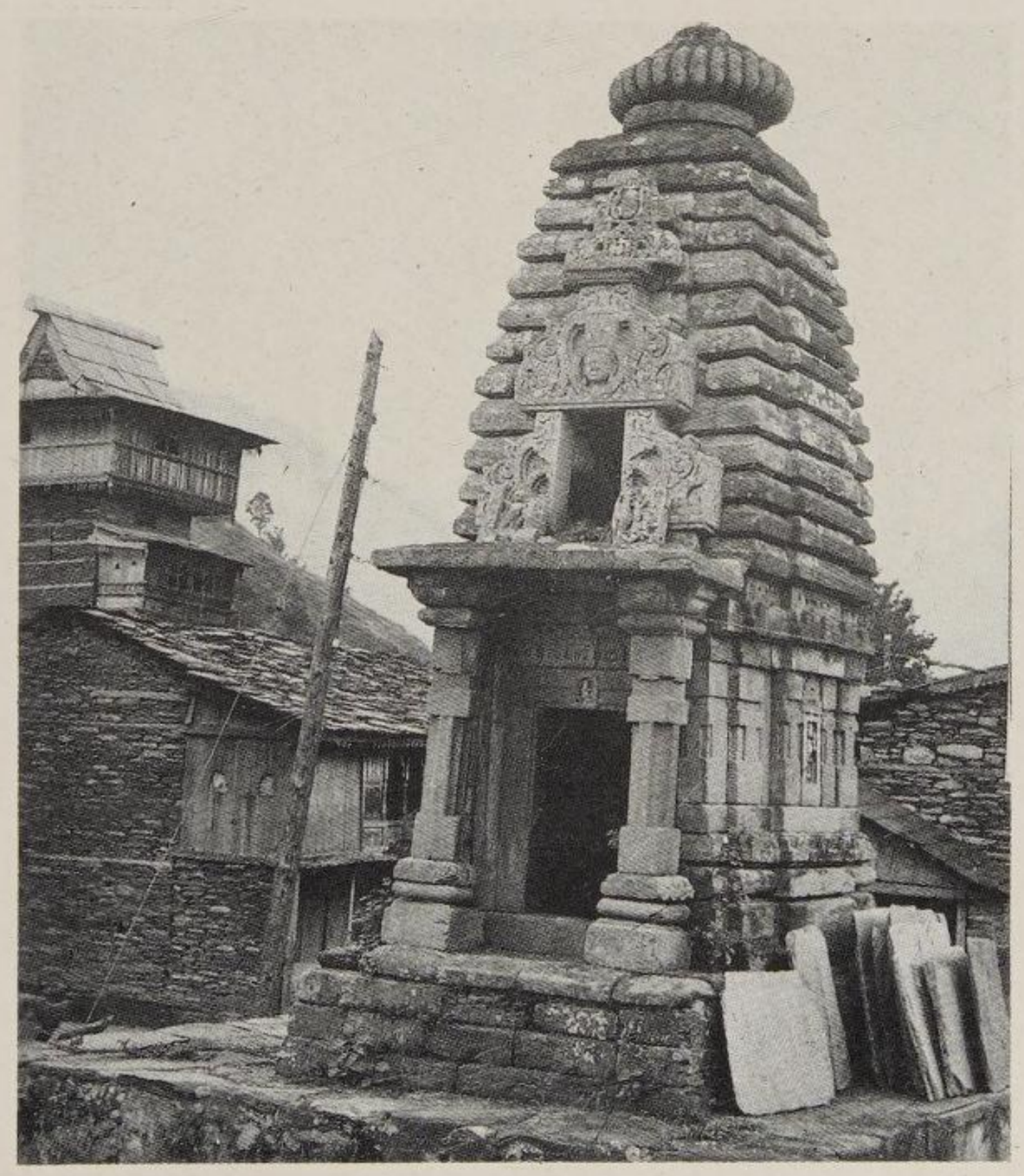
179. *Śiva* temple, Dabhas, Simla



178. Deserted temple, Brat, Hatkoti



180. *Jakhoti* temple, Arki, Simla

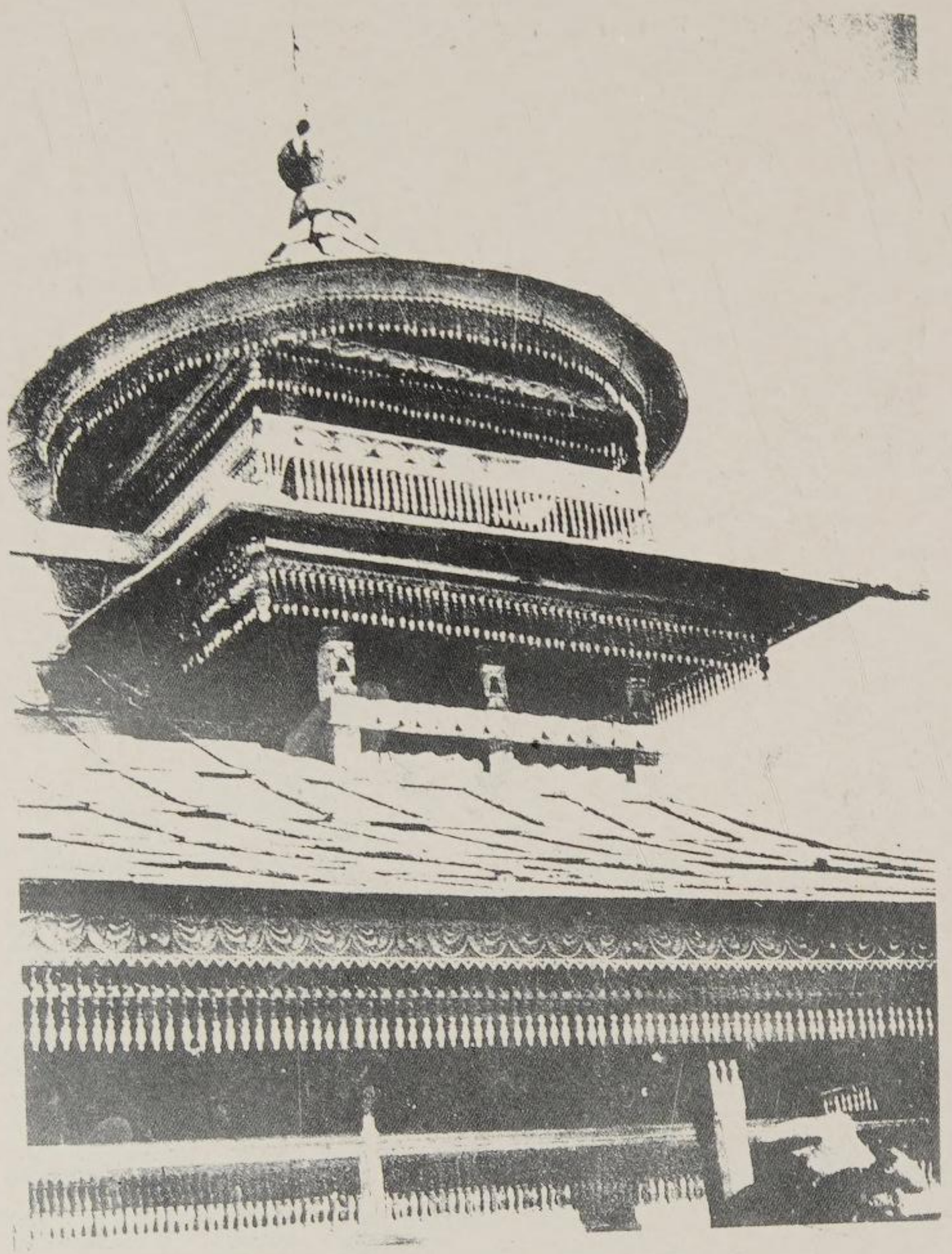


181. Miniature temple, Hatkoti.

182. Miniature temple, Hatkoti.

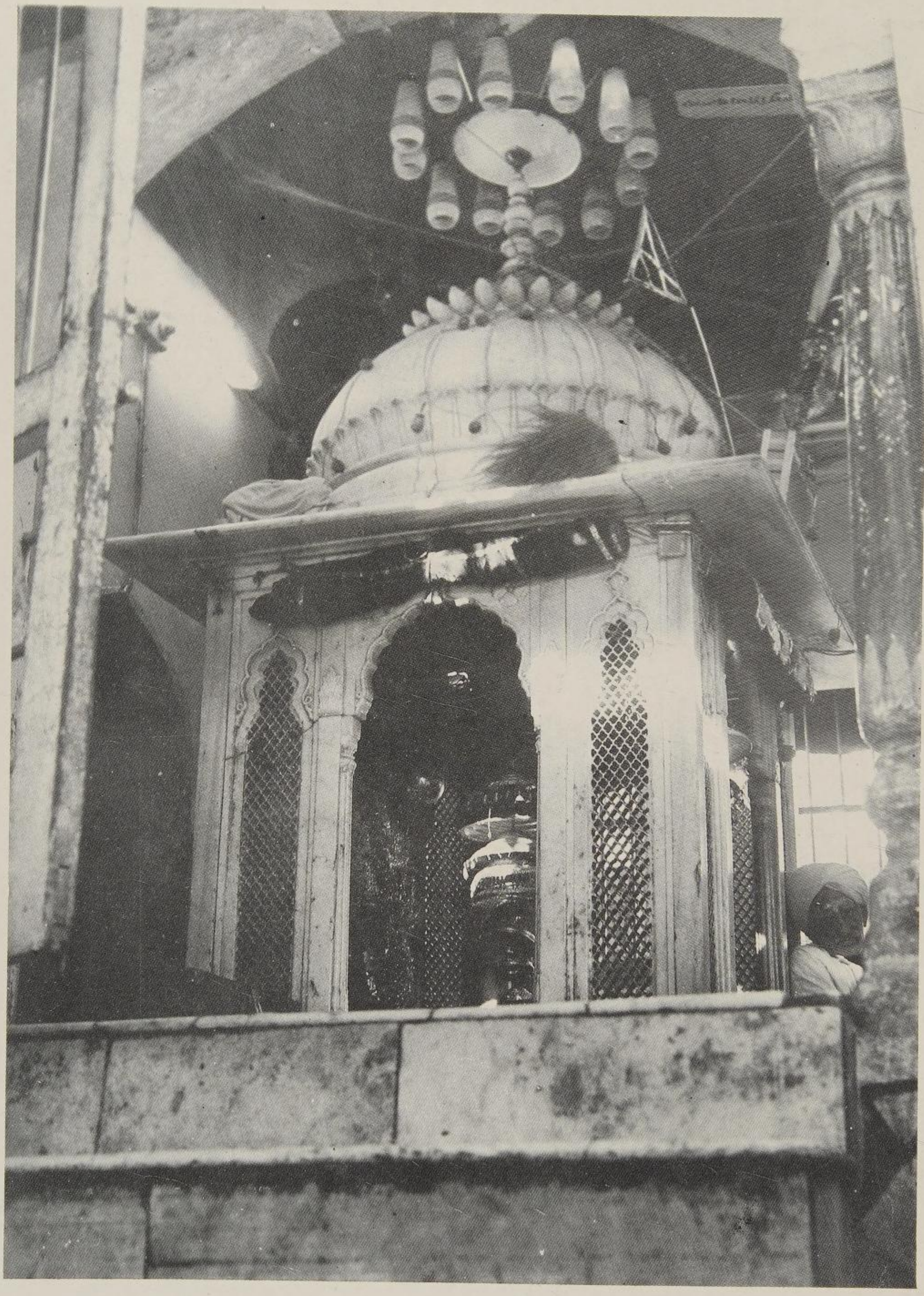
183. *Sūrya* temple, Nirath, Simla.

184. *Sūrya* temple, Nirath, Simla.

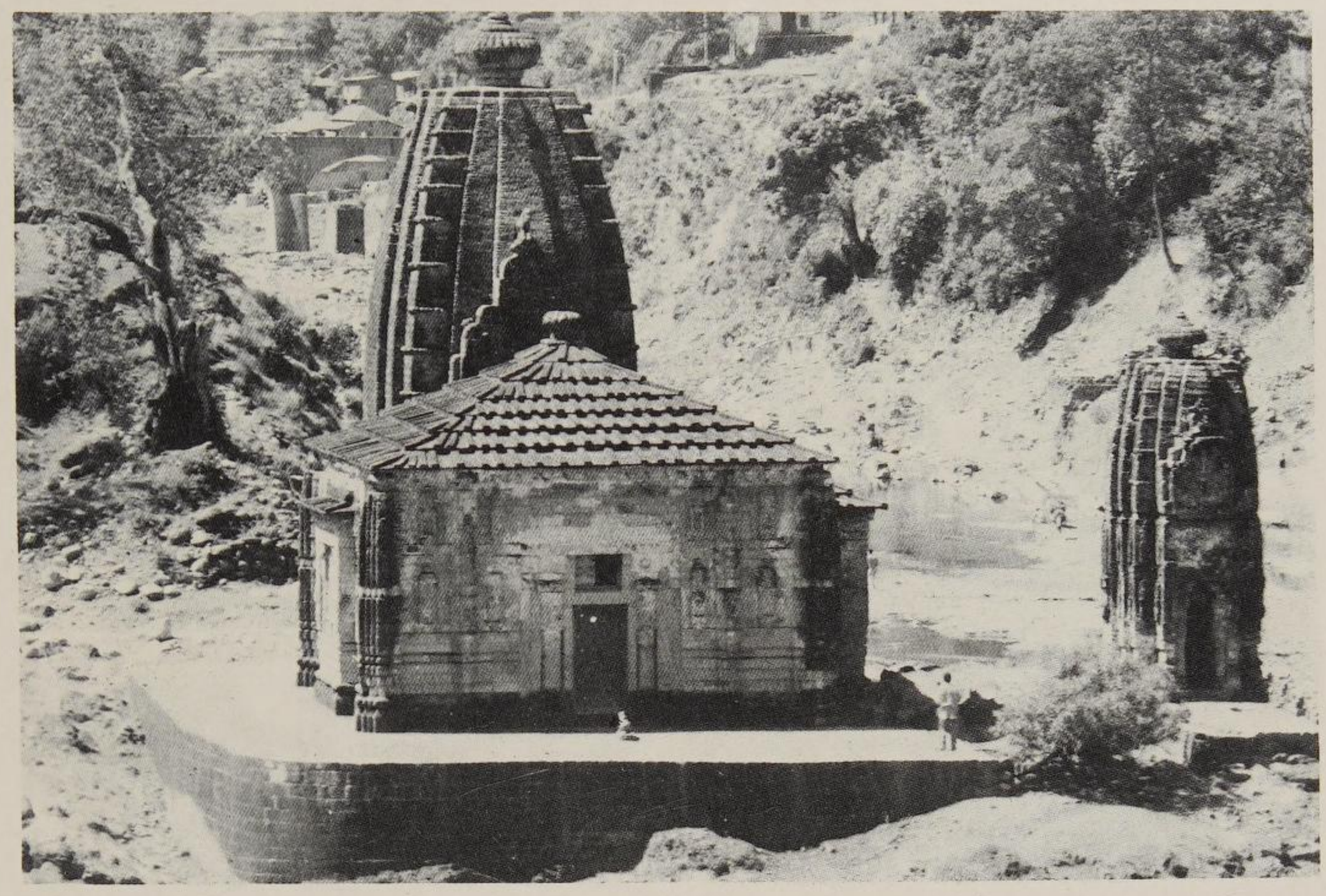


185. *Deol Durga* temple, Manan, Simla.

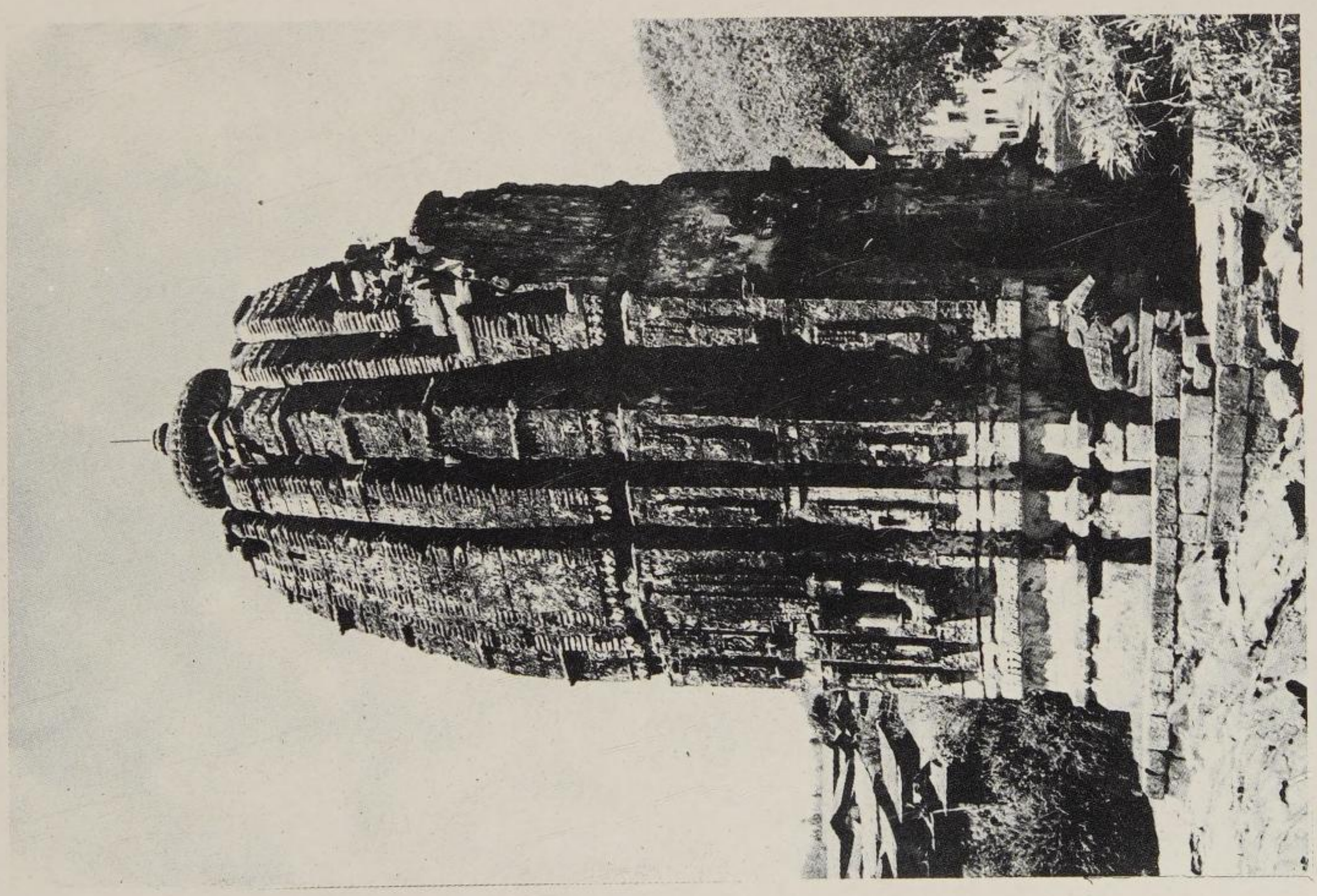
186. *Dhanesvari Devi* temple, Bihar, Simla



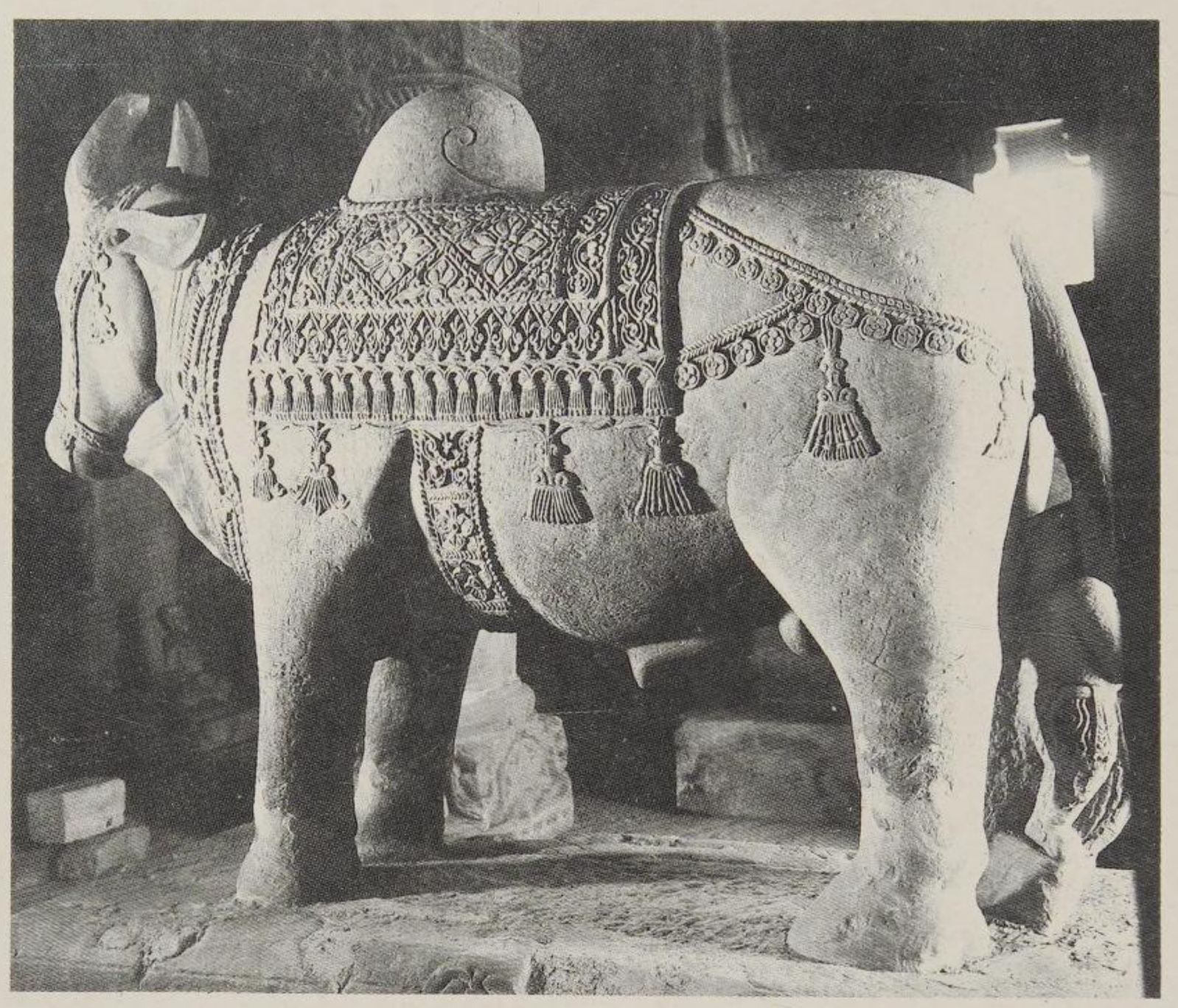
187. *Chintapurni* temple, Chintapurni.



188. *Pañchavaktra* temple, Mandi.

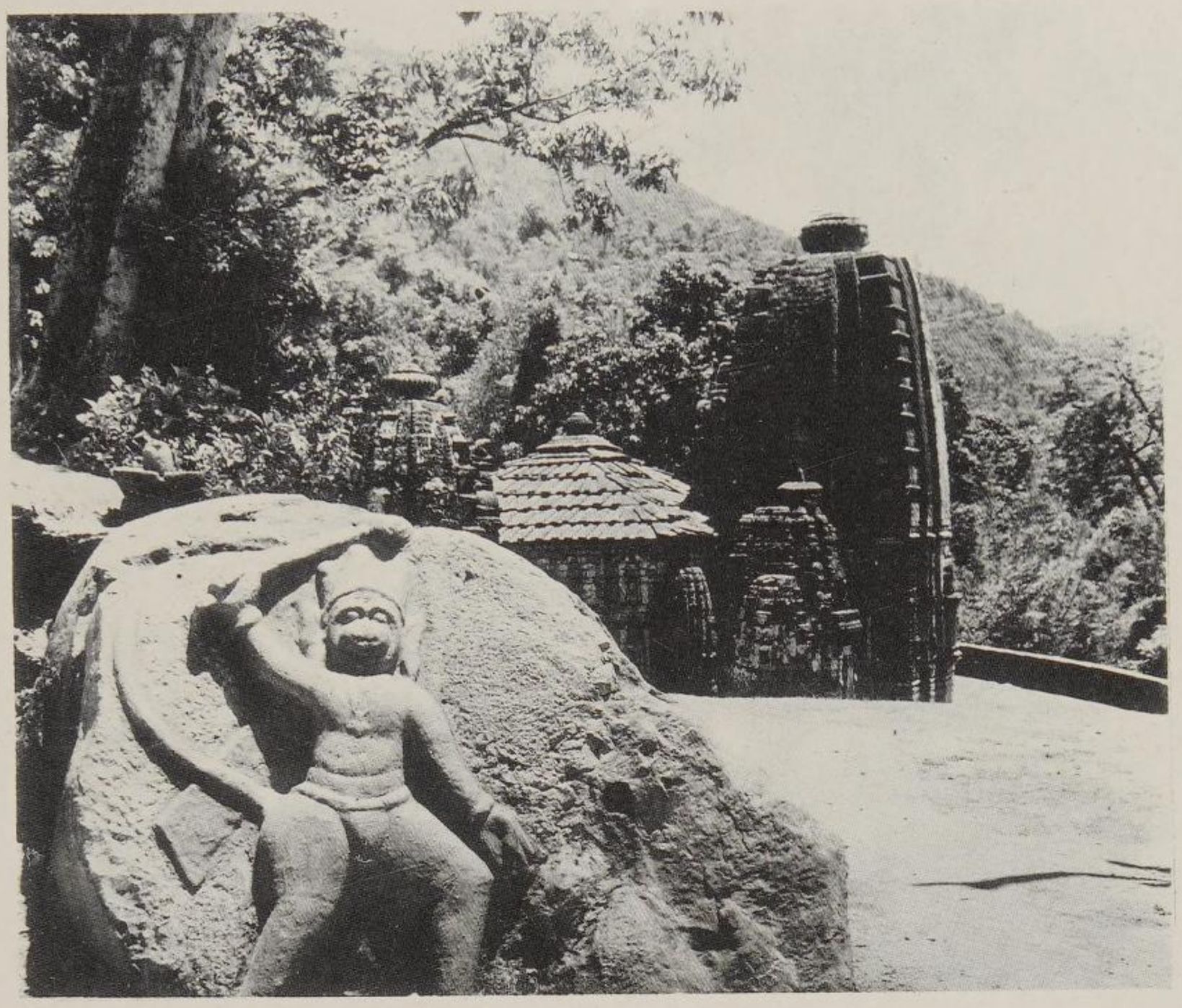


189. Small temple near *Pañchavaktra* temple, Mandi.



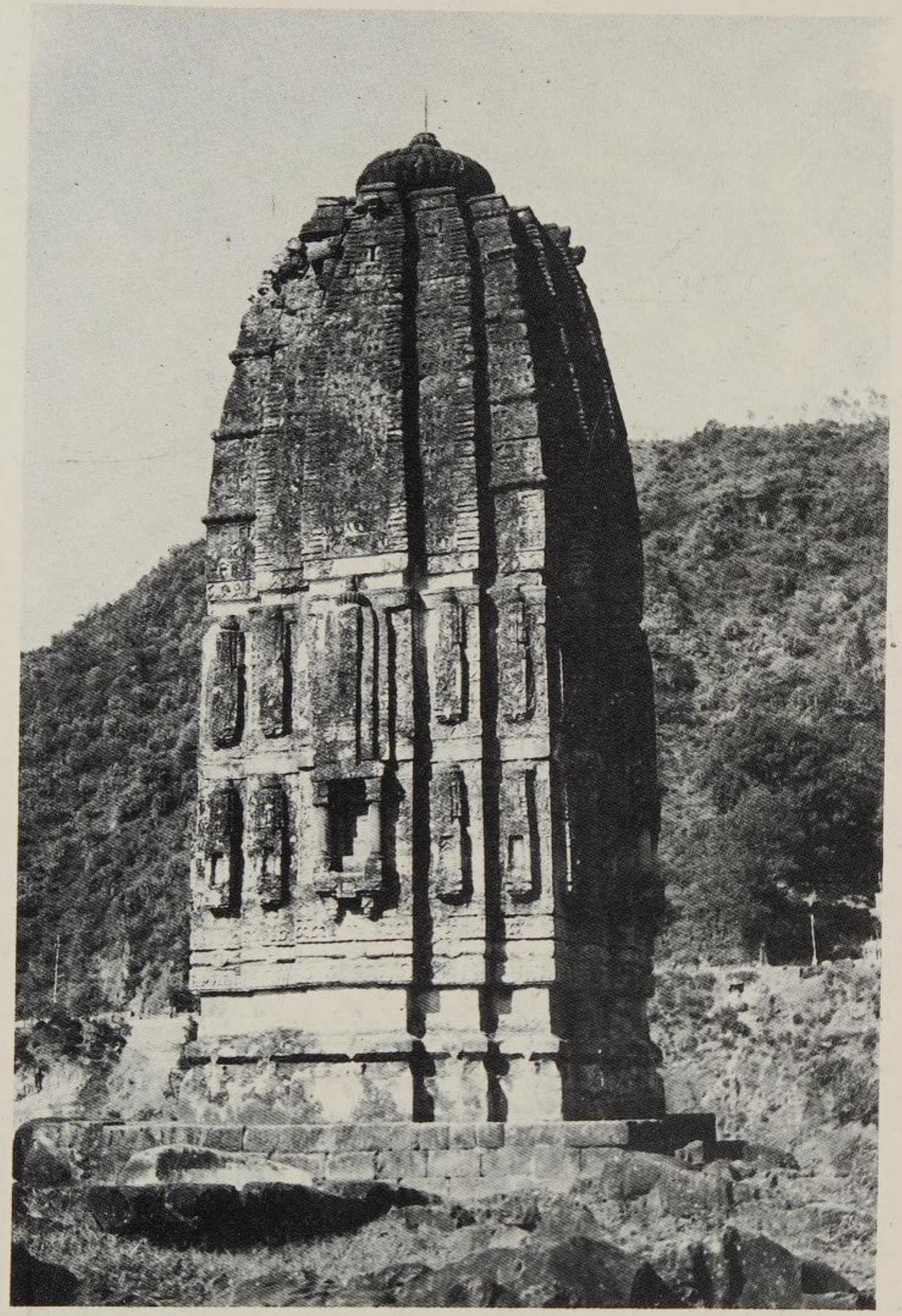
190. *Nandi* , *Pañchavaktra* temple, Mandi.

191. *Trilokināth*a temple, Mandi.



192. *Hanumāna* – carved on a rock near *Trilokinatha* temple, Mandi.

193. Four headed *Śiva ,Trilokinatha* temple, Mandi.



194. *Batuka Bhairava* temple, Mandi

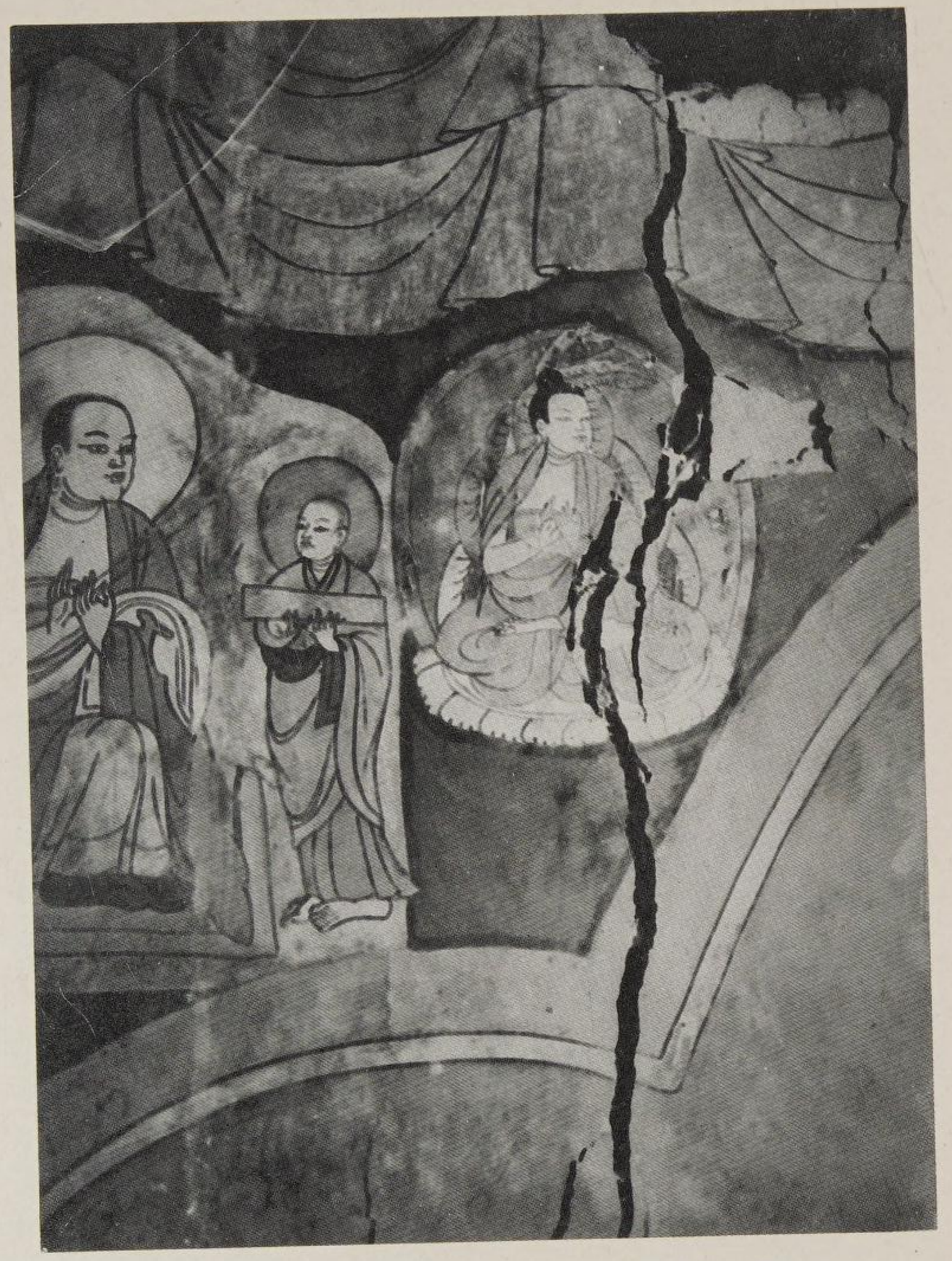
195. *Bhutanatha* temple, Mandi

196. Bronze image of *Buddha* in *Bhumisparsamudra*, Du-wang, Tabo.

197. *Bodhisattva Vajrapani*, *Du-Wang*, Tabo.

198. *Mahakala* with *Sakti*, *Du-Wang*, Tabo

199. Panel from fresco, *Go Khang*, Tabo.

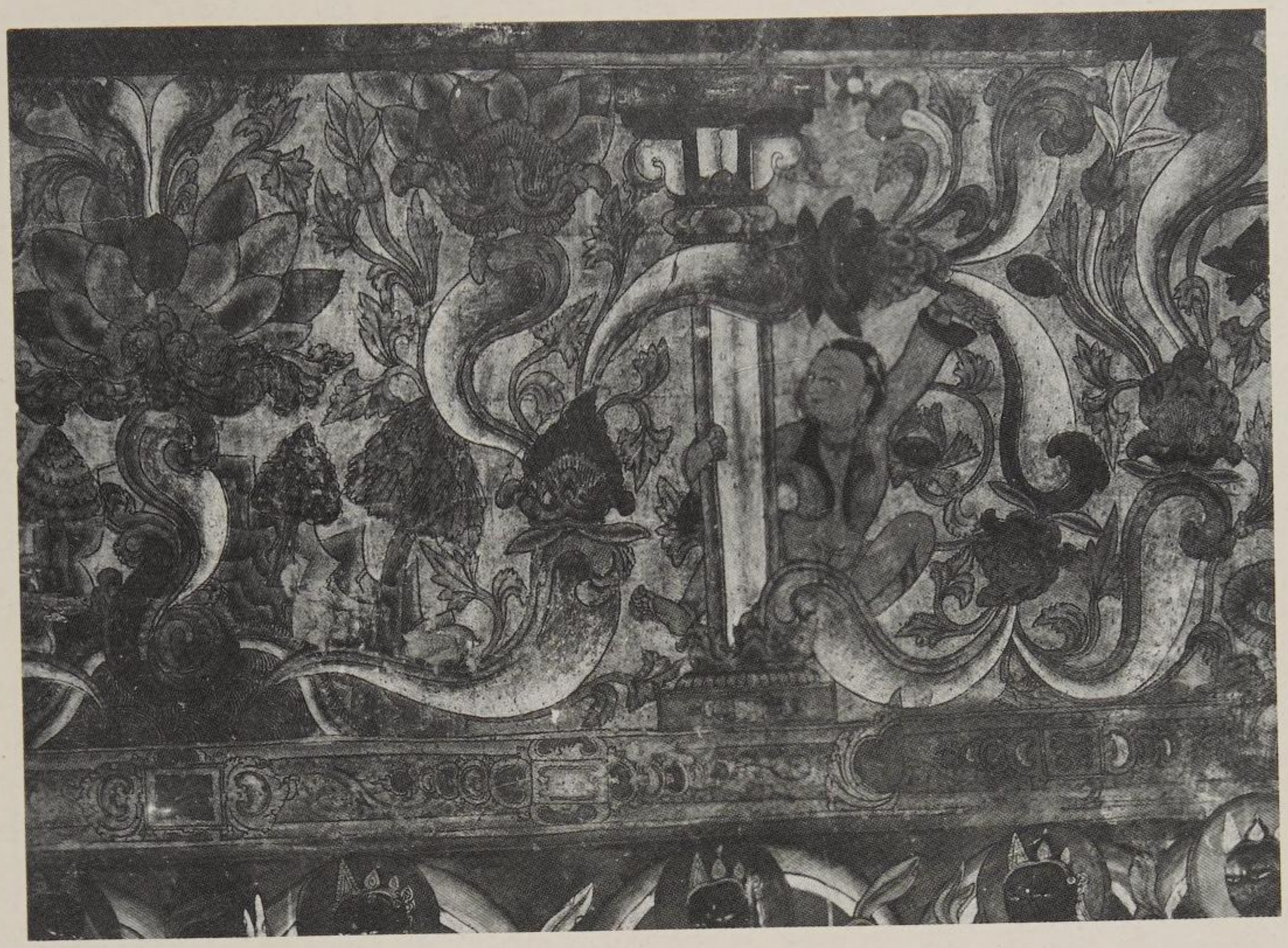


200. Painting on the western wall, *Dome-Lang*, Tabo

201. Painting on the western wall, *Dome-Lang*, Tabo

202. Painting from *Lang Chedbo*, Tabo

203. Painting from *Ser-Lang*, Tabo

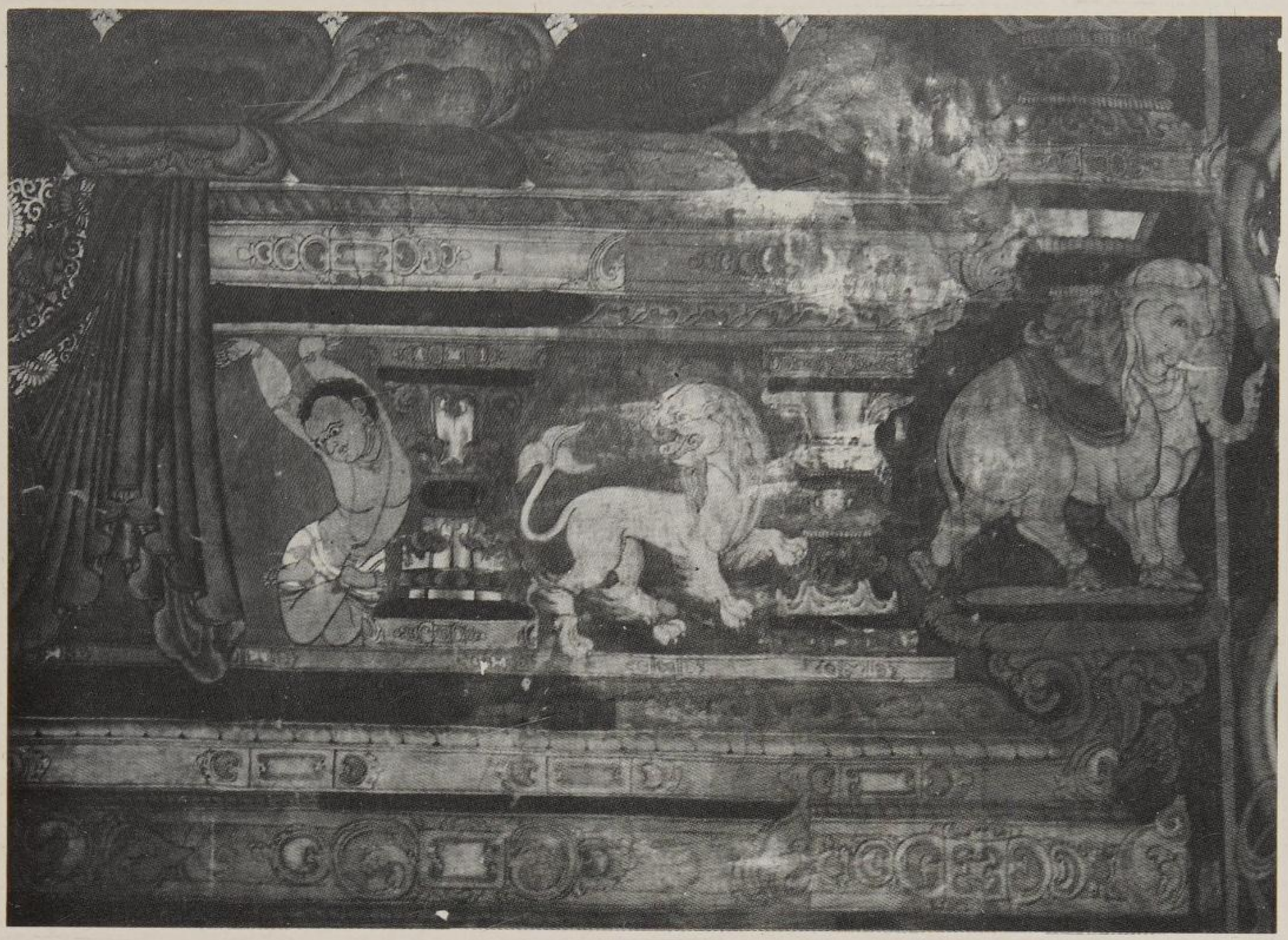


204. Painting from *Ser-Lang*, Tabo

205. Painting from *Ser-Lang*, Tabo

206. Painting from *Ser-Lang*, Tabo

207. Painting from *Ser-Lang*, Tabo



208. Painting from *Ser-Lang*, Tabo

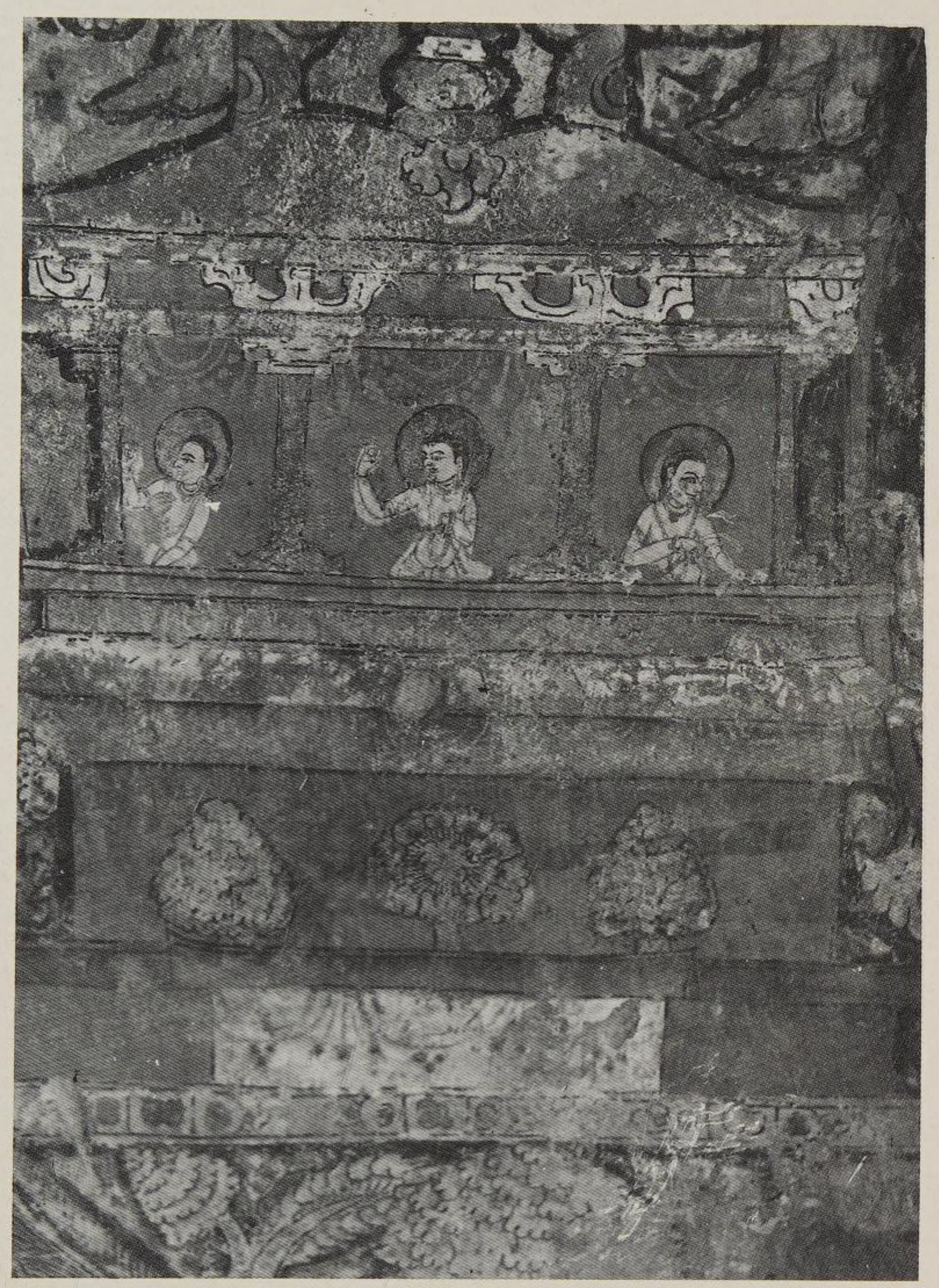
209. Painting from *Ser-Lang*, Tabo

210. Painting from *Dkyil-khaṅ*, Tabo

211. Painting from *Ser Lang*, Tabo

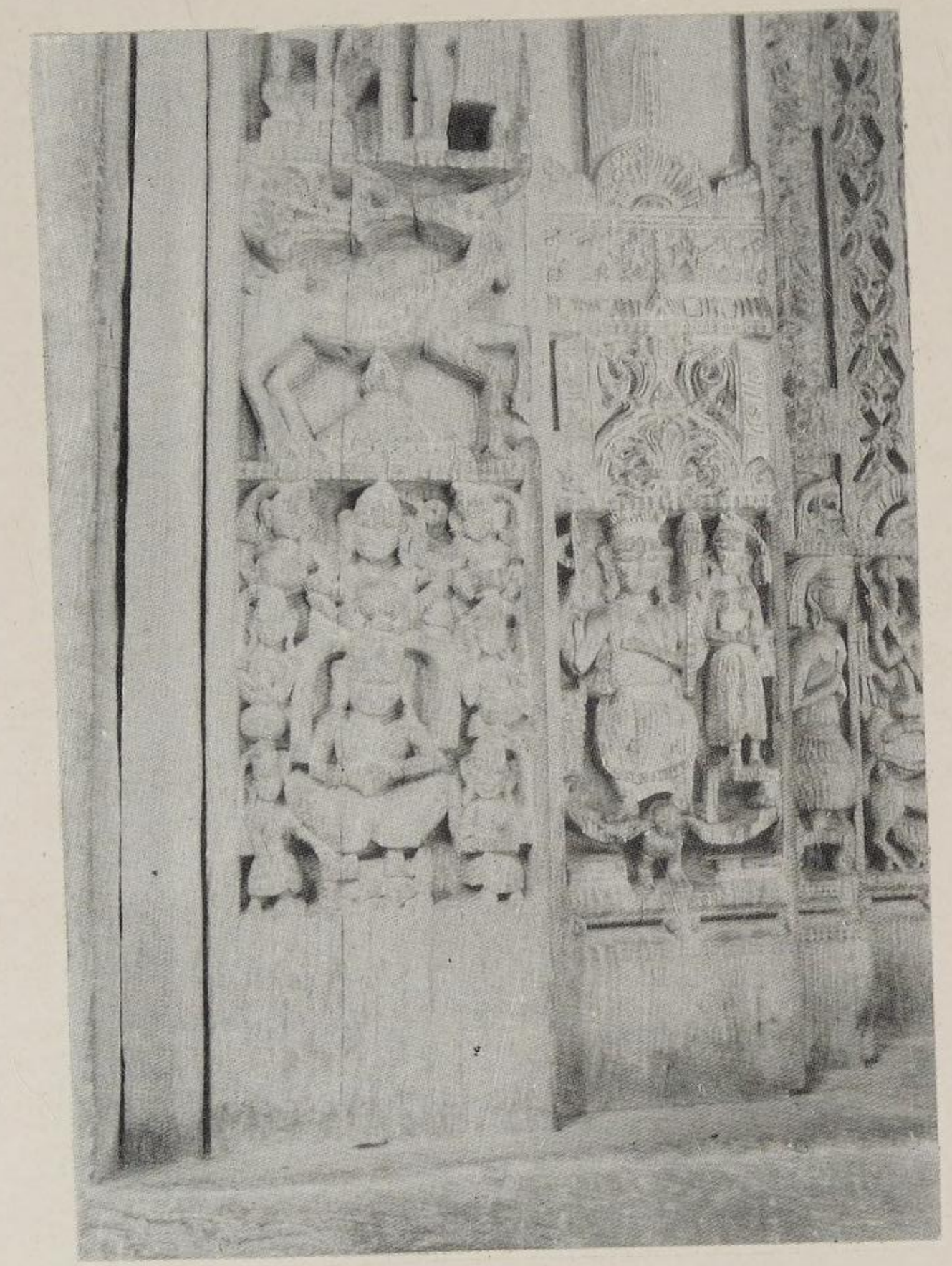
212. Painting from *Dkyil-khan*, Tabo

213. Painting from *Dkyil-khan*, Tabo



214. Painting from *Dkyil-khaṅ*, Tabo

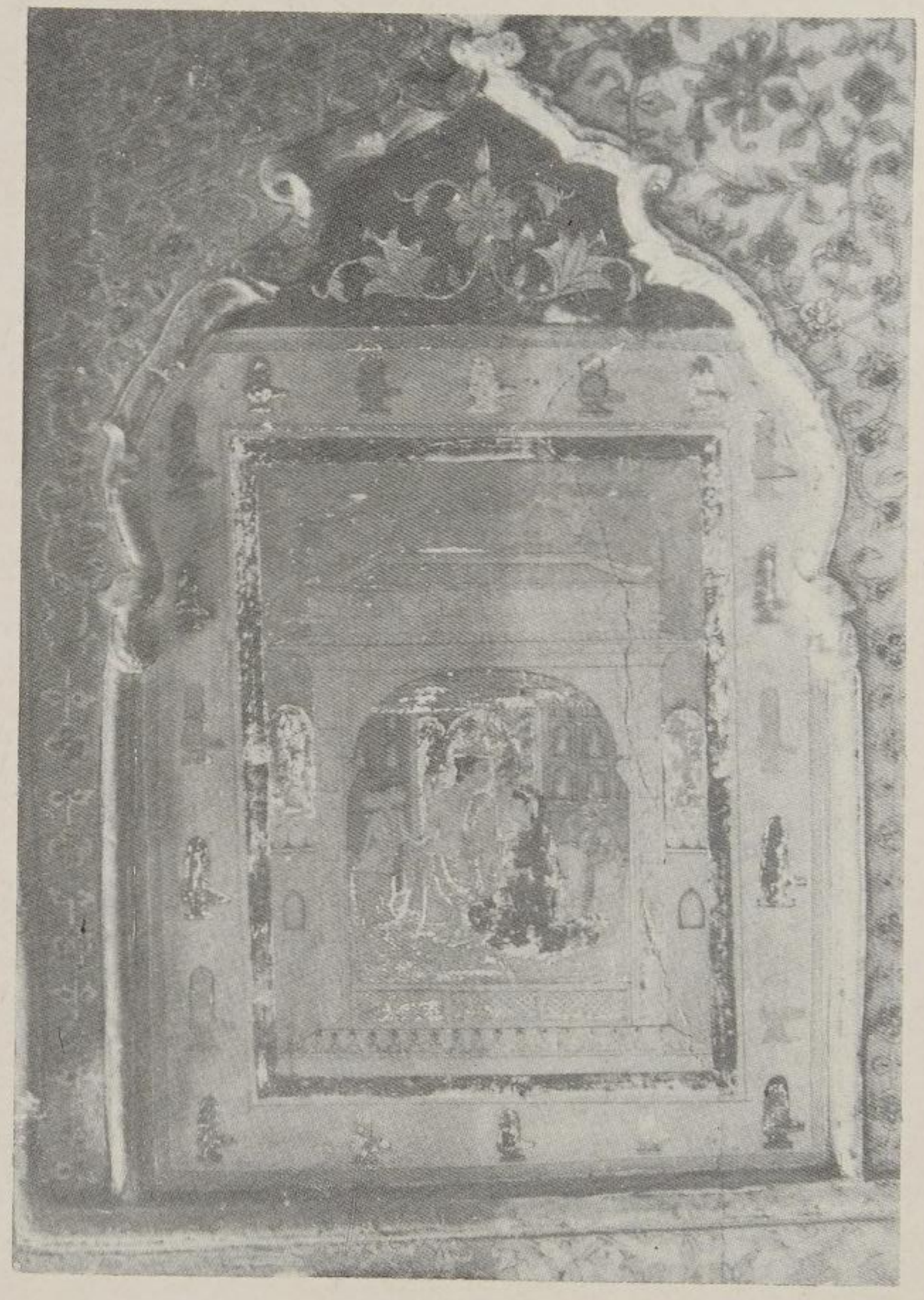
215. Painting from *Dkyil-khaṅ*, Tabo



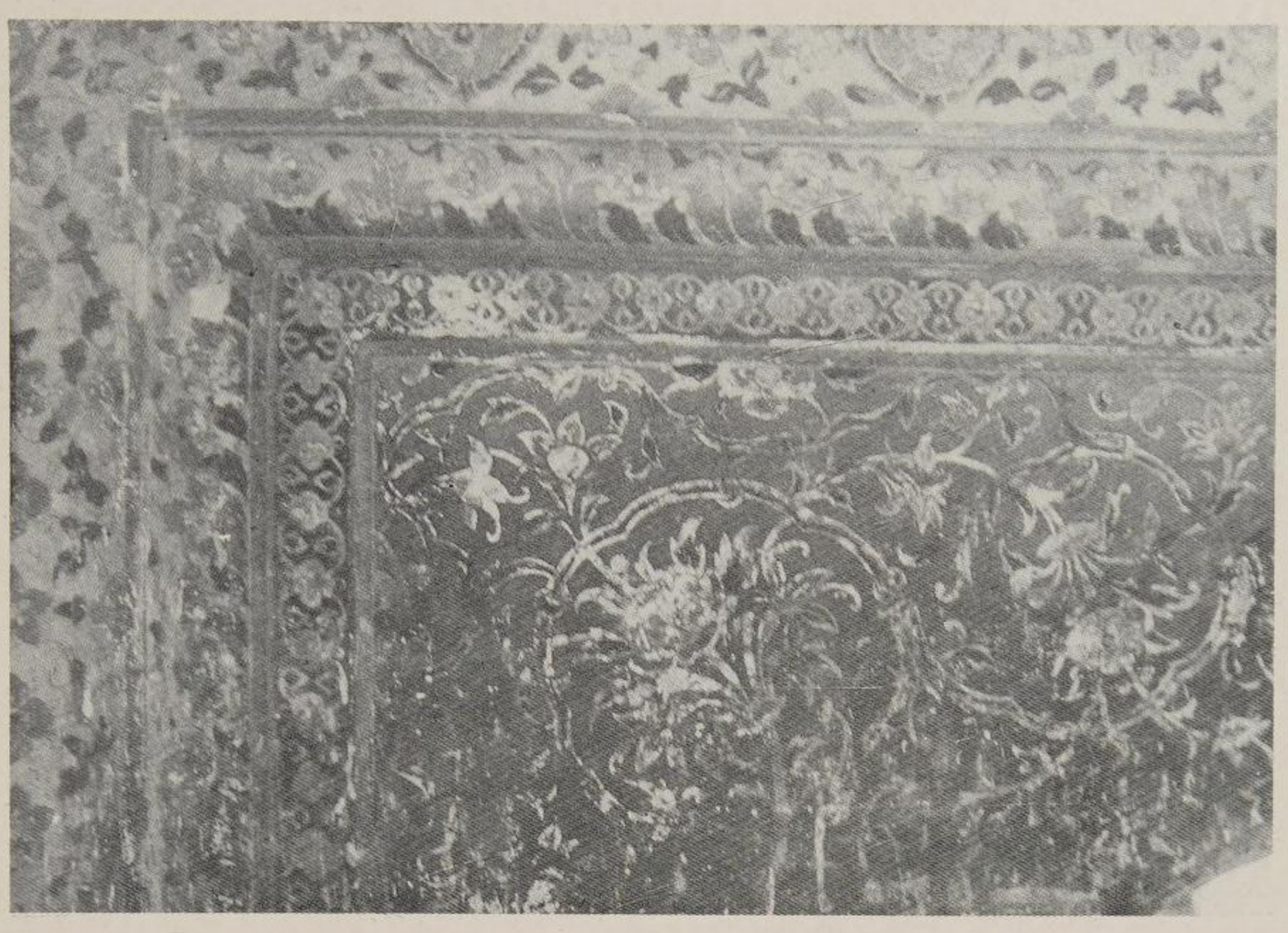
216. Wood carving, *Hiḍimbā Dēvī* temple, Mandi.

217. Fresco depicting *Siva* and *Pārvatī*, *Narbadēśvara* temple, Tirasujanpur.

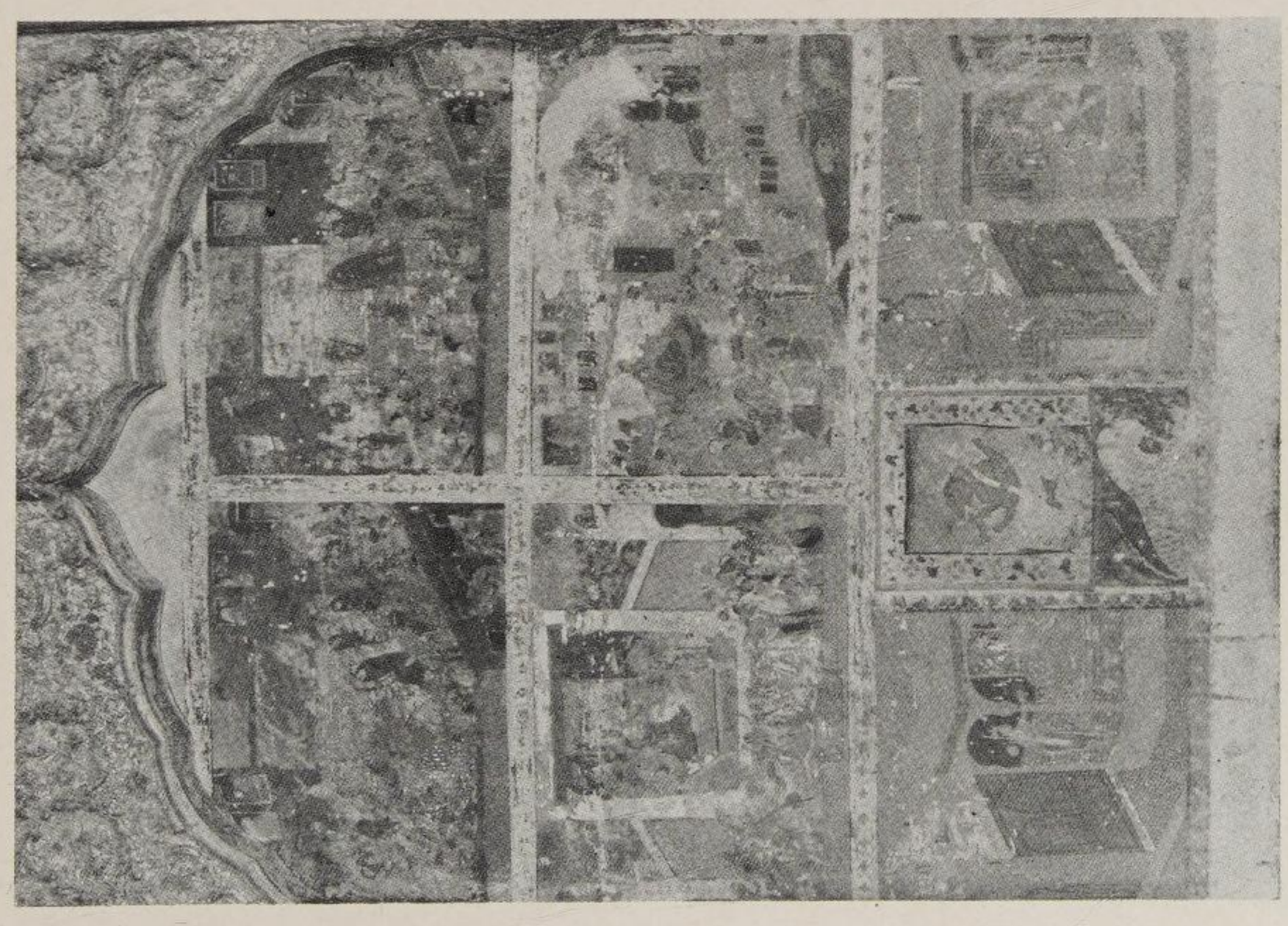
218. Fresco panel depicting*Tārā*, Alchi Monastery.



219. Fresco panel depicting *Rādhā* and *Kriṣna, Narbadēśvara* temple, Tirasujanpur.



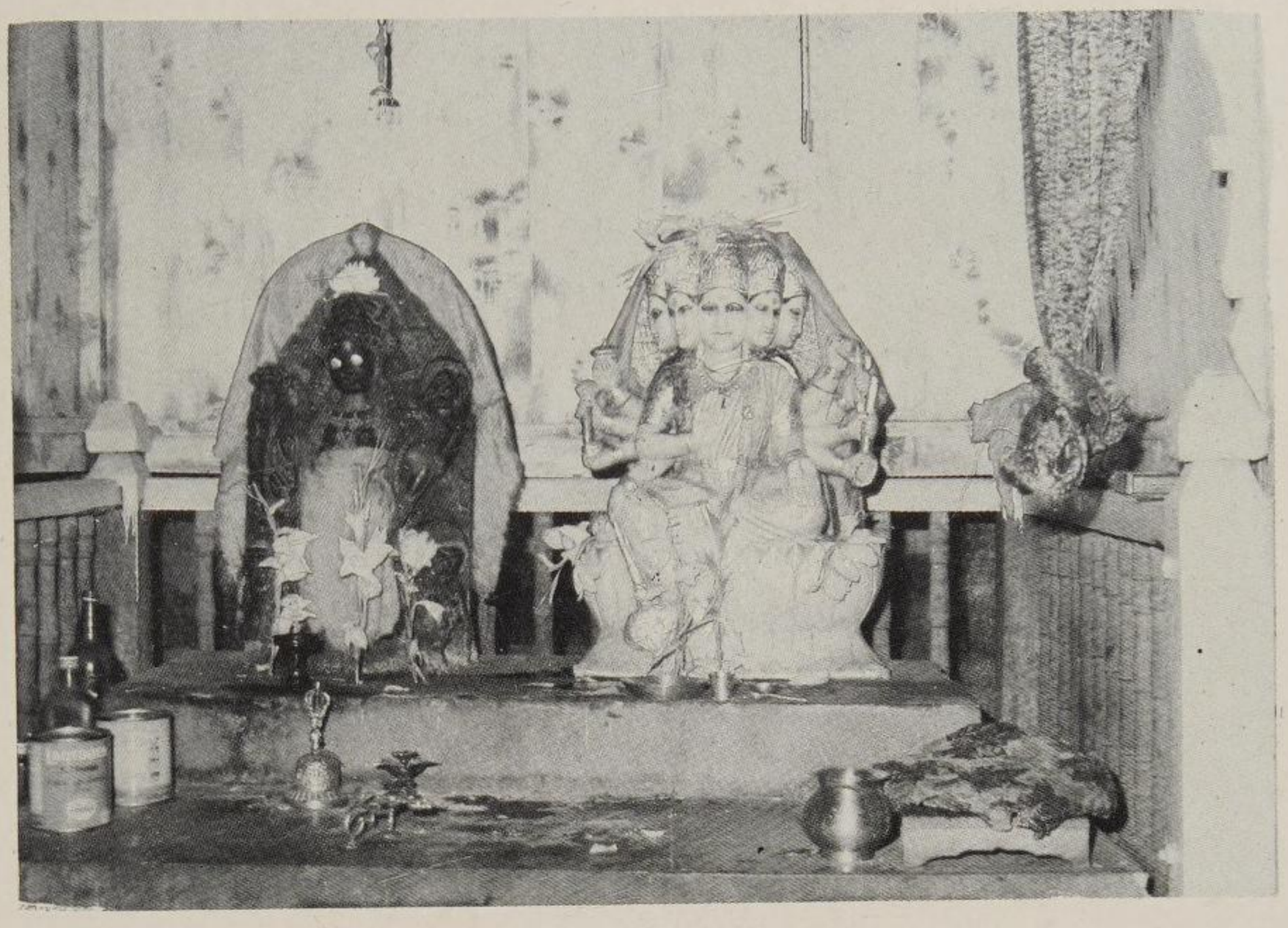
221. Fresco panel depicting eight-armed *Avalokiteśvara*, Tabo monastery.



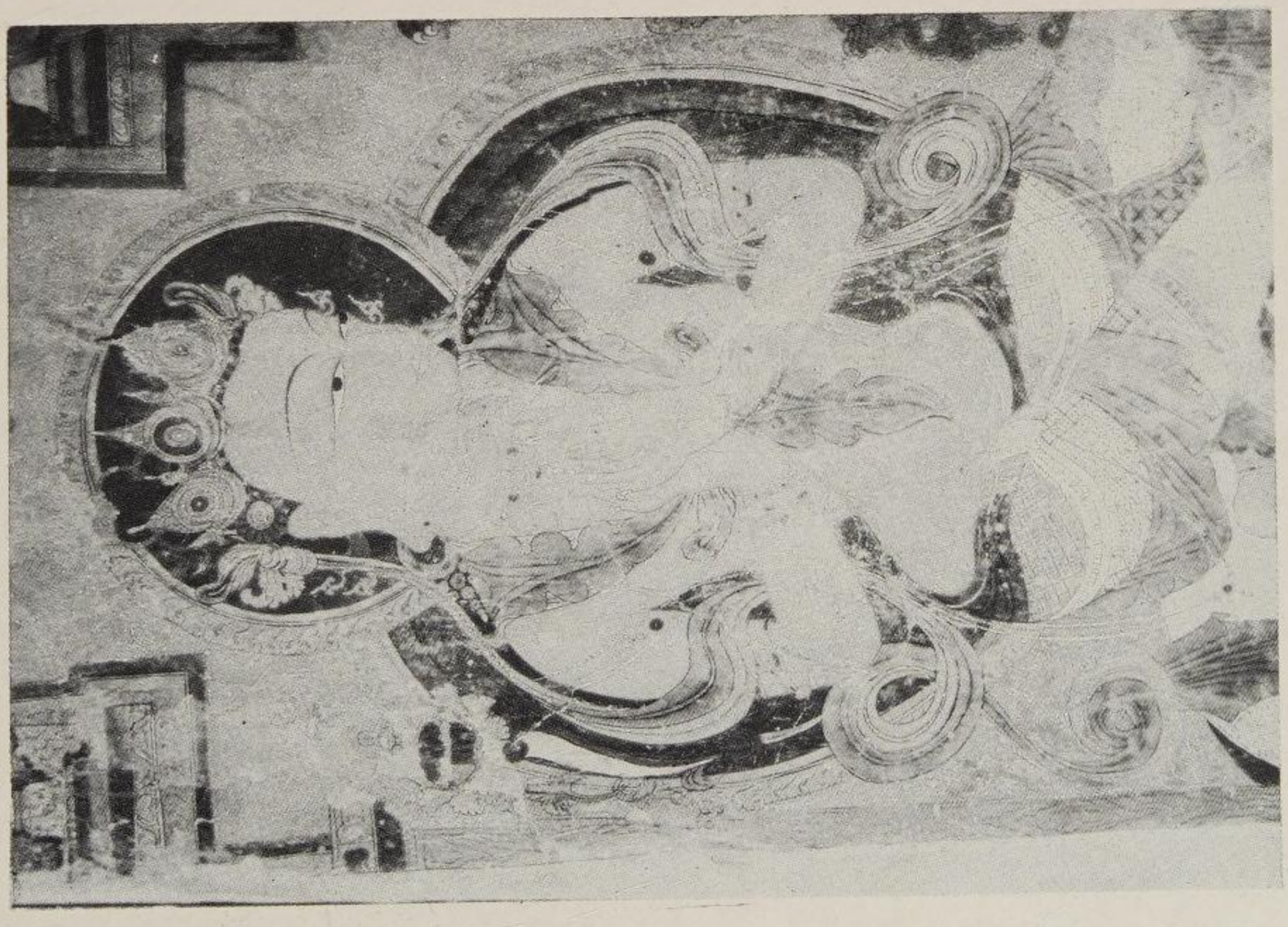
220. Fresco panel, *Narbadēśvara* temple, Tirasujanpur.

222. Fresco, Tabo monastery.

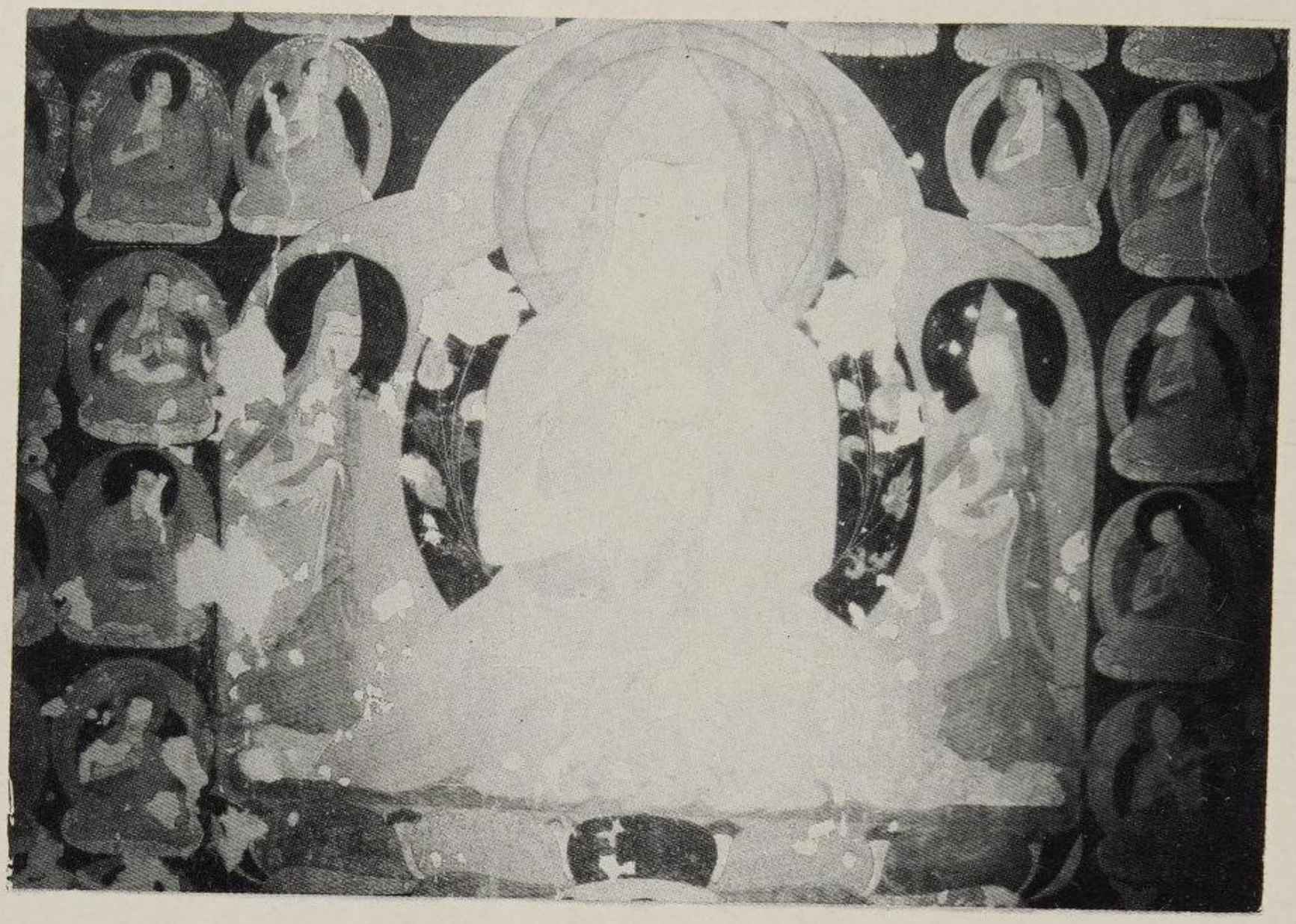
223. Fresco panel, Tabo monastery.



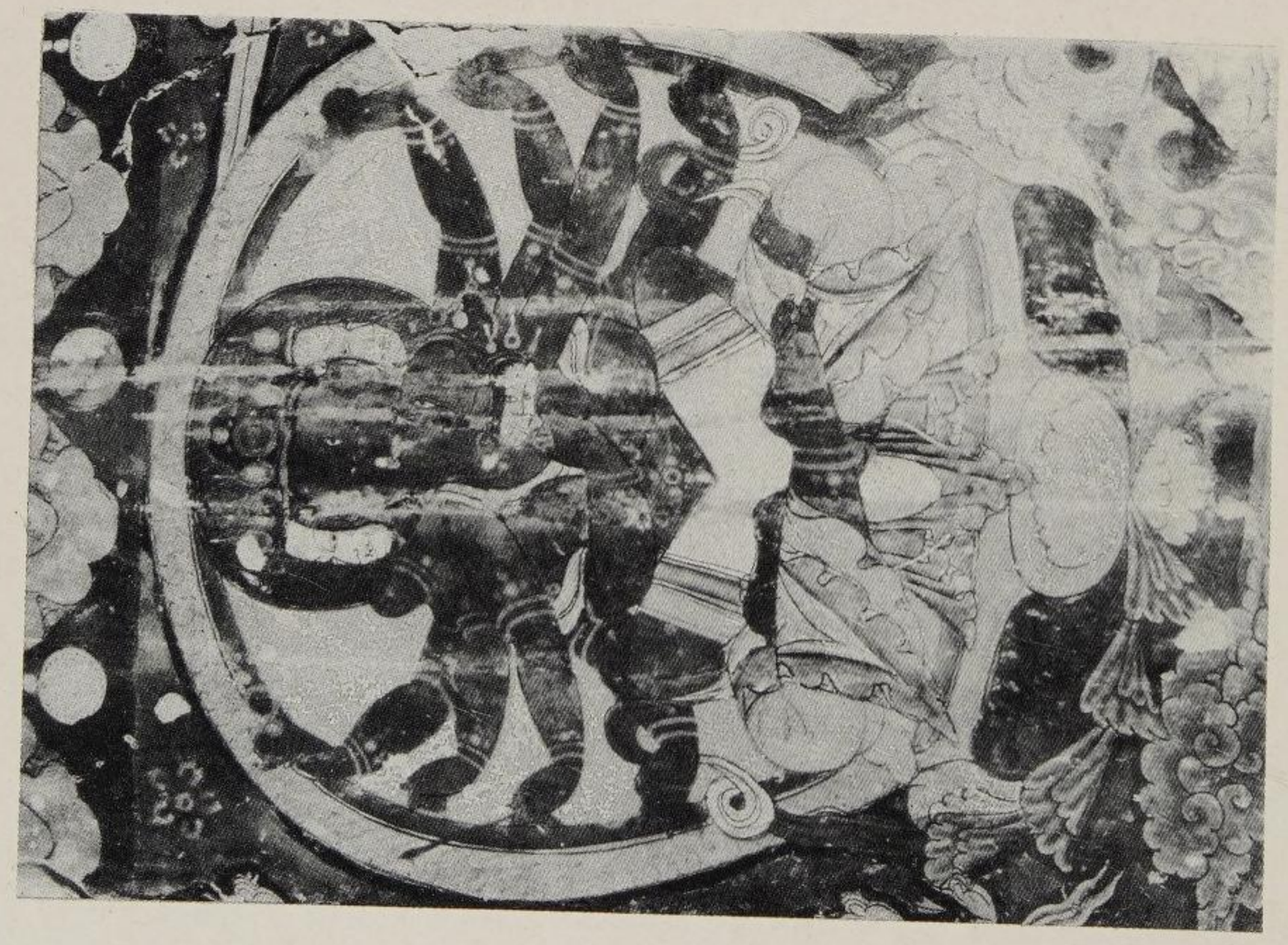
224. Presiding deities in *Hiḍimbā Dēvī* temple, Manali.



225. Fresco panel depicting *Tārā*, Alchi Monastery.



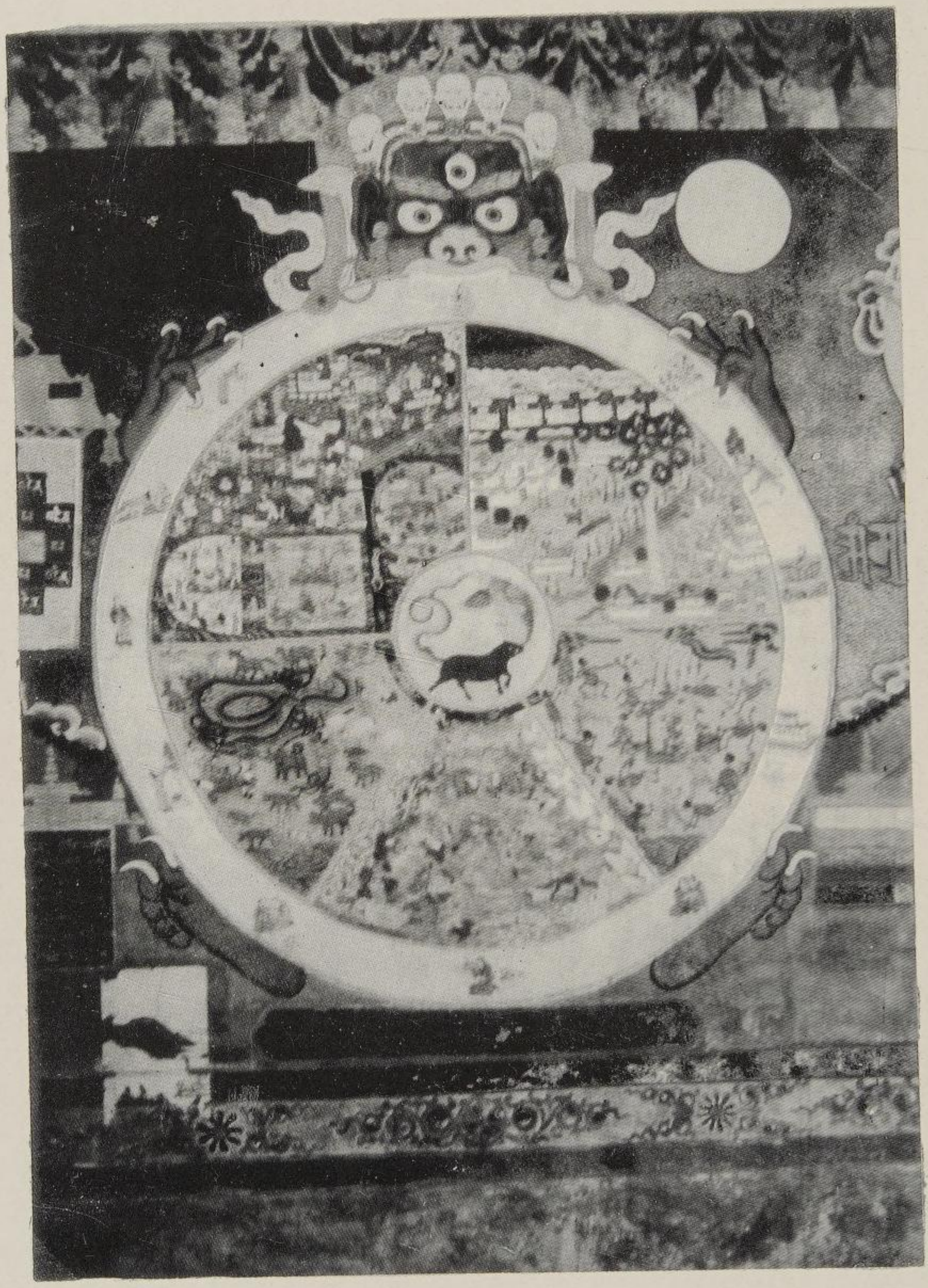
226. Fresco panel depicting *Tārā*, Alchi Monastery.



227. Fresco panel depicting *Mahākāla* with *Śakti*, Tabo monastery.

228. Fresco panel depicting eight-armed *Avalokiteśvara*, Tabo monastery.

229. Bronze image of four-armed *Tārā*, Tabo monastery.



230. *Kālā-chakra* , Tigsay monastery.

231. Fresco panel depicting *Tārā*, Alchi Monastery.

The Author

The author having served in curatorial capacity in the Central Asian Antiquities Museum, the Nalanda Museum and the Archaeological Section of the Indian Musem, Calcutta, has to his credit the scientific documentation of over fifty thousand antiquities comprising of sculptures, bronzes, terracottas, beads, seals and sealings, ivory and wood work, paintings and textiles etc., hailing from the earliest times to the late medieval period. He has been the author of three archaeological publications, published by the Archaeological Survey of India. He was awarded, a Fellowship by the Indian Council of Historical Research in 1985. His other published works include (i) *The Mahishasuramardini in Indian Art*, (ii) *The Composite Deities in Indian Art and Literature*, (iii) *The Universal Mother*, (iv) *Śiva in Indian Art, Thought and Literature*. His work "*Brahma in Indian Art and Culture*" is in press. The works awaiting publication are (i) *Muslim Sanskrit Scholars*, (ii) *Garuda-the Celestial Bird*, (iii) *The Cult of Vināyaka and* (iv) *Jātakas in Indian Art*.

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